

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-third Year

Price 15 Cents

Subscription \$5.00

Foreign, \$6.00—Annually

VOL. LXV.—NO. 11

NEW YORK, WEDNESDAY, SEPTEMBER 11, 1912

WHOLE NO. 1694



Photograph copyrighted by Moffett Studio, Chicago, Ill.

ERNESTINE SCHUMANN-HEINK

THE MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY,
Church, Concert and School Positions Secured
MRS. BABCOCK.
Carnegie Hall, New York.
Telephone: 2634 Columbus.

ROSS DAVID,
New York: Carnegie Hall.
Philadelphia: Baker Building, 1520 Chestnut St.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography, Normal Courses in Public and Private School Music. Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

MARTHA B. GERMAN,
HAND SPECIALIST.
(Treatment of strained or muscle-bound hands, giving elasticity and expansion.)
For Pianists, Violinists, etc. Tues. and Fri., Carnegie Hall, N. Y. Address 847 West End Ave. Phone, Riverside 8225.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

ADELE LAEIS BALDWIN,
CONTRALTO.
Teacher of Singing and Lyric Diction.
Tel. 5757 Columbus. 915 Carnegie Hall.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone, 1350 Columbus.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

MARY HISSEM DE MOSS,
SOPRANO.
106 W. 90th St. Phone, 3552 River.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
491 W. 70th St. Telephone, 5331 Columbus.

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES.
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
No. 143 West 42d St., New York.

HENRIETTA A. CAMMEYER,
Formerly Assistant to Dr. Wm. Mason.
PIANO-FORTE INSTRUCTION—MUSICALES
Oregon Apartments, 162 W. 54th St.
Phone, 7081 Columbus.

ZIEGLER INSTITUTE OF NORMAL SINGING.
MME. ANNA E. ZIEGLER, Director.
Met. Opera House Bldg., 1425 B'way, New York
Tel. 5468 Bryant.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone 3967 Tremont

SCHOOL OF SINGING AND PIANO,
Lamperti Method of Singing taught by an expert pupil of Lamperti the elder.
Address Mary W. Gilbert, 826 Carnegie Hall.

LAZAR S. SAMOILOFF,
TEACHER OF SINGING.
Highly recommended by Chaliapine, Sammarco, Zerola and other famous artists.
134 Carnegie Hall.

GRAND CONSERVATORY OF MUSIC,
Special course for teachers and professionals. Degrees granted. Thorough course for beginners. Dr. E. Eberhard, Pres't, 20 W. 91st St., New York. (Thirty-fifth year.)

HARRIET M. DWIGHT,
INSTRUCTION
VOICE AND PIANO
115 Carnegie Hall, Fri. and Sat.

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 217 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

LOUIS ARTHUR RUSSELL,
Metropolitan Schools of Musical Art.
Carnegie Hall, New York, and Newark, N. J.
Tel. 4778 Columbus.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for professional and advanced singers.
Residence studio: 81 Morningside Ave., City.
Phone, 2193-J Morningside.

HENRY SCHRADIECK,
Formerly Prof. of Violin, Leipzig Conservatory. Head of Violin Dept., Amer. Institute of Applied Music, N. Y., and Combs Conservatory, Philadelphia. Residence studio, 535 Wash'n Ave., B'klyn.

JOHN W. NICHOLS,
TENOR.
330 W. 58th St., N. Y. C. Phone, 1434 Columbus.
Management: A. Friedberg, 1425 Broadway.

DUDLEY BUCK,
TEACHER OF SINGING.
Resumes September 20th at new studio,
New Aeolian Hall, 25 West 42nd St.
NEW YORK.

WILBUR A. LUYSTER,
SIGHT SINGING.
(Galin-Paris-Chevé Method.)
Special preparations of church soloists. Normal course of school music. Vocal Instruction—Choral Direction.
Address: Metropolitan Opera School, 1425 B'way.

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

BRUNO HUHNS,
TEACHER OF STYLE, DICTION AND REPERTOIRE FOR VOCALISTS.
The Wollaston, 231 West 96th St., New York.
(Subway express station.) Phone 8833 Riverside

EARLE ALBERT WAYNE,
Concerts. PIANIST. Instruction.
Choral Club Conductor. 1204 Carnegie Hall.

MR. AND MRS. EDMUND SEVERN,
VOICE—VIOLIN—PIANO.
Studios: 131 West 56th St., New York.

GIUSEPPE CAMPANARI,
For 12 years leading baritone of the Metropolitan Opera House, will take a limited number of pupils this winter. Applicants to be seen by appointment only.
668 West End Avenue, near 92d St., New York.

LOTTA VAN BUREN,
PIANO-FORTE AND THEORY.
Pupil of Harold Bauer.
207 W. 98th St. Tel. 6928 River.

CLAUDE MAITLAND GRIFFETH
PIANO AND HARMONY INSTRUCTION.
Monday and Thursday afternoons, Pouch Gallery, Brooklyn.
133 Carnegie Hall, New York.
Send for circular.

Mr. CHARLES LEE TRACY,
PIANO-FORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

HALLETT GILBERTÉ,
TENOR—COMPOSER.
"Spring Serenade," "A Rose and a Dream," "Minuet Le Phyllis," "Two Roses," sung by Mme. Jomelli.
Hotel Flanders, 133 W. 47th St.
Phone, 3021 Bryant.

MRS. REGINA WATSON,
SPECIALTY. Repertoire work with Concert Pianists, and the training of teachers.
46 E. Indiana Street. Chicago, Ill.

WILLIAM NELSON BURRITT,
VOICE SPECIALIST
AND REPERTOIRE BUILDER.
35 East 12d Street, near Madison Ave.
Phone, 2187 Madison Square.

WALTER L. BOGERT,
President of N. Y. State Music Teachers' Ass'n.
TEACHER OF SINGING.
Baritone. Lectures and Recitals.
130 Claremont Ave., New York. Tel. 291 Morn'side
After Oct. 1st, Aeolian Hall, West 42nd St.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.
With the "Musical Courier"; Sec'y Manuscript Society; Organist Central Baptist Church, New York. 439 Fifth Ave.; Tel. 4292 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 503 Huntington Chambers, Boston.

CARL FIQUÉ, Piano
KATHERINE NOACK-FIQUE,
Dramatic Soprano.
FIQUE MUSICAL INSTITUTE,
128 DeKalb Avenue, Brooklyn.

ELINOR COMSTOCK MUSIC SCHOOL,
A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Harmony, Sight Reading, Ensemble Playing, Lectures on Current Operas. Classes Arranged in French Classic Dancing. Literature and History of Art. Miss ELINOR COMSTOCK, 1000 Madison Ave., N. Y.

Miss GENEVIEVE BISBEE,
PIANIST—INSTRUCTION.
—Leschetizky Method—
Limited number of resident pupils received.
38 East 60th St. Phone, 6109 Plaza.

ANGEL AGNES CHOPOURIAN,
DRAMATIC SOPRANO.
Oratorio—Concerts—Recitals—Instruction.
864 Carnegie Hall.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Heathcote Hall, 609 West 114th St., New York.
Tel. 7814 Morningside.
(Bet. Broadway and Riverside Drive.)

JAMES P. DUNN,
Composer and Organist, St. Patrick's Church, Jersey City. Instruction, Piano, Organ, Theory and Sight Singing. (Specialty Gregorian Chant and Catholic Church Music.) Phone 2867-W Bergen.

MME. EMMA E. DAMBMANN,
(MRS. HERMANN G. FRIEDMANN.)
CONTRALTO.
Vocal Instruction, Concerts.
Residence Studio, Hotel Calumet,
Phone: Columbus 1628. 340 West 57th St.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE, 230 East 62nd Street.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST.
Returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils. Address: 880 St. Nicholas Ave., N. Y. Phone, 3050 Audubon.
Mondays and Thursdays, 10 So. 18th St., Phila.

JEAN PAUL KÜRSTEINER,
Assistant to Teichmüller, Leipzig.
COMPOSER AND TEACHER—PIANO AND THEORY.
The Narragansett, Broadway and 94th St.
Two Steinway Grands.

DR. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Conductor Symphony Concerts.
Director Artistique Kursaal, Ostend, Belgium.

ELLA MAY SMITH,
INSTRUCTION—PIANO, SINGING, MUSIC, HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus, Ohio. Telephone, Automatic, 2294.

EDYTHE SNOW HUNTINGTON,
Pianist. Teacher of Piano-forte. Leschetizky method. For booklet and terms and to engage lesson hours, address 47 Church St., Montclair, Phone 824-J. Morning hours may be engaged for adults. Other studios—303 Carnegie Hall, N. Y., Phone 1350 Columbus; 322 E. Front St., Plainfield, N. J. Phone 501-R Plainfield.

MILTONELLA BEARDSLEY,
PIANIST.
Management, Antonia Sawyer.
1425 B'way, N. Y. City.
143 Carnegie Hall, New York.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
701 Carnegie Hall.
Caia Aarup Greene, Pianist.

MISS HOUGH,
SCHOOL OF VOICE.
Voice Cultivation.
English, French, German and Italian Diction.
Song, Opera and Oratorio Classes.
Interviews by appointment.
Studio: 16 East 14th Street, New York.
Address until October: 9 Union Pl., Newton, N. J.

MIDDLETON
BASS
4073 Kenmore Avenue Chicago, Ill.

E. LUCILLE MILLER SOPRANO
Address all Communications to
S. F. TROUTMAN
Sixth Ave., Pittsburgh, Pa.

DALLMEYER RUSSELL
PIANIST
329 South Graham St., Pittsburgh, Pa.

MARY WOODFIELD FOX
PIANIST
THE WELSH-SUTOR MANAGEMENT
10 South 18th Street Philadelphia, Pa.

MARIE LOUISE TODD
PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall New York

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

MORTIMER WILSON
PHILADELPHIA
Address, Balance of Season, Atlanta Philharmonic

FREDERIKSEN
SOLO VIOLINIST
Violin Studios, 426 Fine Arts Bldg., Chicago, Ill.
Residence Phone, Lincoln 7926

FRANCES de VILLA BALL
SOLO PIANIST
Instruction, LESCHETIZKY METHOD
578 CARNEGIE HALL Phone, 1380 Columbus

EDITH WATKINS GRISWOLD
SOPRANO
Specialty Voice Placing and
Italian Opera Coaching
41 East 52d Street, New York
Phone, Plaza 3286
Management: ANTONIA SAWYER
1425 Broadway

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano
Instruction

Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address, 144 East 180th Street New York City

Mrs. Laura E. MORRILL
SCIENTIFIC VOICE CULTURE
Some prominent pupils: Lillia Snelling, Metro-
politan Opera; Winifred Mason, soloist First
Church Christ Scientist, Brooklyn; Henry Taylor,
tenor, formerly Savage Opera Co. and Aborn
Opera Co., now with "Naughty Marietta" Co.;
(Anna Lee Smith, soprano; Clarence C. Bawden,
tenor; Russell Bliss, bass, all at Church of the
Disciples), W. 81st St., New York; Mahel Pickard,
Toronto, and others on application.
STUDIO: THE CHELSEA, 222 West 23d Street, New York

PAULINE MEYER Pianist
Earl. Mangt., Harry Culbertson Fine Arts Bldg., Chicago
Personal address, 3140 Vernon Ave.

ETTA EDWARDS

CHAPMAN GOOLD SOPRANO
ADDRESS
2914 Broadway, New York
Telephone, 4870 Schuyler

John CHIPMAN TENOR
Concerts, Oratorio, Recitals
Management: M. H. HANSON
437 FIFTH AVE., New York

VIRGIL PIANO CONSERVATORY
FALL TERM OPENS
Sept. 19
UNSURPASSED ADVANTAGES
Catalog
Mrs. A. M. VIRGIL, Director
42 West 76th Street New York

SUE HARVARD, Soprano
Soloist Christ Methodist Episcopal Church
914 St. James Street, Pittsburgh, Pa.

CARLOS SALZEDO Solo Harp Metro-
politan Opera Or-
chestra.
Management: F. O.
REHARD, 25 West
43d St., New York

SHARP-HERDIEN SOPRANO
5132 Kenmore Avenue Chicago, Ill.

LEGLER REGITALS
Dramatic Soprano. Oratorios, Concerts
Address, 615-625 Orchestra Hall, Chicago, Ill.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago.

Louise St. John WESTERVELT
SOPRANO
Concerts, Oratorios, Recitals.
1353 N. State St. Chicago.

THE STERNBERG
SCHOOL OF MUSIC, Inc.
Fuller Building, 10 South 18th St., Philadelphia

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Choirmaster Brick Presbyterian Church, Conductor
Woodlawn Club. 412 FIFTH AVENUE, NEW YORK CITY

Mrs. THEODORE WORCESTER
CONCERT PIANIST
Address: 620 Orchestra Building, Chicago, Ill.
STEINWAY PIANO USED

MOTLEY Soloist St. Patrick's Cathedral
Hotel Bristol, 122 West 49th St.
Management, LOEY HETZEL
114 West 73d Street New York

VIOLINIST
2502 North 17th Street, Philadelphia, Pa.
DUBINSKY

MAYHEW Teacher of Singing
Baritone Pennsylvania College for Women, Pittsburgh

CAROLINE HUDSON-ALEXANDER
SOPRANO
Soloist Plymouth Church, Brooklyn
Management: LOUDON CHARLTON
Carnegie Hall, New York

T. Carl WHITMER
COMPOSITION PIANO ORGAN
8429 WALNUT STREET, PITTSBURGH, PA.
and Pennsylvania College for Women

Ernest KROEGER
Director KROEGER SCHOOL of MUSIC
Pianoforte Recitals and Lecture Recitals
Musical Art Building ST. LOUIS, MO.

MRS. STACEY WILLIAMS
ARTISTIC SINGING
Specialization of Tone Production
406 KIMBALL HALL. CHICAGO

Formerly of Boston
Voice Culture and Repertoire
4000 Delmar Boulevard
St. Louis, Mo.

ETTA EDWARDS

CHAPMAN GOOLD SOPRANO
ADDRESS
2914 Broadway, New York
Telephone, 4870 Schuyler

John CHIPMAN TENOR
Concerts, Oratorio, Recitals
Management: M. H. HANSON
437 FIFTH AVE., New York

VIRGIL PIANO CONSERVATORY
FALL TERM OPENS
Sept. 19
UNSURPASSED ADVANTAGES
Catalog
Mrs. A. M. VIRGIL, Director
42 West 76th Street New York

LULU JONES DOWNING English Folk Song
"I LOVE MY JEAN"
FOR SALE: Principal Music Dealers or Music Art Shop
408 Fine Arts Building, Chicago, Ill.

JOHN B. MILLER Tenor
624 Michigan Avenue, Chicago, Ill.

LEONTINE DE AHNA
CONTRALTO, OF BERLIN
Hotel Endicott, 81st St. and Columbus Ave., New York

R. LUTIGER GANNON
CONTRALTO
715 Kimball Hall Chicago

KATHERINE ALLAN LIVELY
PIANIST
Tel., Drexel 7815 826 East 45th St., Chicago

ACCOMPANIST FOR ARTISTS
PAUL GUNDLACH
249 West 104th Street Phone, Riverside 5924

Katharine HOFFMANN Accompanist
WITH SCHUMANN-HEINK TOUR
Home Address: ST. PAUL

ALTA MILLER Mezzo-Soprano
Concerts, Recitals, Teaching
1707 HINMAN AVE., EVANSTON, CHICAGO
Telephone, Evanston 316

THEODORA STURKOW
RYDER Pianist
4715 Lake Avenue, Chicago, Ill.

PLUMB Contralto,
Oratorio,
Recitals,
Concerts
Address: 6173 Lake Ave., Chicago Phone, Belmont 3240
Exclusive Management: HARRY CULBERTSON
Fine Arts Building, Chicago, Ill.

FRANK WALLER, Opera
Coach
Assistant Conductor Boston Opera Co.
in Paris until September 15th. 8 Rue Edmond About

THE BEETHOVEN TRIO
M. Jannette London Otto B. Reubner Carl Broecker
Piano Violin Cello
For Date Address, M. J. LONDON, Mgr.
629 Fine Arts Building, CHICAGO, ILL.

Mildred POTTER
CONTRALTO
CONCERTS, ORATORIO, ETC.
MANAGEMENT:
WALTER E. ANDERSON
8 West 38th St., New York

LEON RICE, Tenor
ORATORIO CONCERT RECITAL
The Belmont, Broadway and 86th Street
New York City
Engagements may be made through any musical
Agency
Personal Representative: DIXIE HINES,
1402 Broadway

FRIEDBERG
Exclusive representative Concert Dir. Leon-
ard, Berlin, Mgr. distinguished artists.
1425 B'way. Phone, 1274 Bryant.

JORGE C. BENITEZ
BARITONE-TEACHER OF SINGING.
"Benitez I consider eminently suited to impart
the art of singing in all its branches. Students
who diligently work with him will find great benefit
therefrom."—EMILIO DE GORGIA.
168 West 71st Street Phone, 6821 Columbus

Gerardine DAMON
VOCAL INSTRUCTION
Wallace Building, Pittsburgh

WASSILI LEPS
and his ORCHESTRA
In Pittsburgh first part of October

Lambert MURPHY TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to
THE WOLFSONH MUSICAL BUREAU
1 West 34th Street, New York

VICTOR HARRIS THE BEAUFORT
140 West 57th Street
Tel. 3053 Columbus

Vocal Studios RAGNA LINNE Kimball Hall
Chicago

Vocal Studios RAGNA LINNE Kimball Hall
Chicago

BARONESS LITTA von ELSNER
Vocal Instruction
202 Park Avenue, New York Phone, 6792 Plaza

KARL SCHNEIDER Baritone
CONCERT and INSTRUCTION
1708 Chestnut Street Philadelphia Pa.

N. V. PEAVEY
Concert Pianist and Teacher and Coach
99 Euclid Avenue, Brooklyn, N. Y.
and 36 East 34th Street, New York

WALTER KNODLE
ST. CLARE STUDIO OF MUSIC
1823 Chestnut Street Philadelphia, Pa.

KRIENS Composer
Violinist
351 W. 57th St.
Phone, 6391 Col.

HANS MERX
GERMAN LIEDER SINGER
Management: Mrs. PAUL SUTORIUS, 1 West 34th St., New York

Antonio FROSOLONO Concert
Violinist
Pupils accepted at Residence Studio
1227 East 44th Place, Chicago, Ill. Phone, Drexel 5079

ARTHUR DUNHAM
CONDUCTOR LYRIC GLEE CLUB
MILWAUKEE, WIS.

VITTORIO CARPI
VOCAL TEACHER IN FOUR LANGUAGES
Florence, Via del Confli 7, F 2 do

MAX JACOBS
VIOLINIST
Concerts, Musicales, Instruction
The Max Jacobs String Quartet
STUDIO: 15 W. 91st Street, New York
Tel. 8144 River

RARE OLD VIOLINS
FROM \$50. UP
JOHN MARKERT & CO.
33 West 6th St., N.Y.

BERGEY
Chicago Opera School
Fine Arts Bldg., Chicago, Ill.

RARE OLD VIOLINS
Violas, Cellos and Bows
Highest Grade Italian
and Silver Strings,
Leather String Case free
with \$1.00 purchase
Artistic Repairing

S. PFEIFFER
1368 Broadway, near 37th St. New York

PAULINE SMITH
Pupil of BRIGLIA, with JEAN DE RESKE and NORDICA
Voice Specialist Italian Method
1530 Chestnut Street Philadelphia

THAL Pianist
620 Addison Ave., Chicago

M. BIRDICE BLYE Concert
Pianist
8424 Washington Avenue, Chicago
STEINWAY PIANO USED

The H. P. NELSON PIANO

*The Highest Quality
for the Money*

The H.P. Nelson Company
CHICAGO

The EVERETT PIANO. One of the three
Great Pianos
of the World

THE JOHN CHURCH COMPANY

CINCINNATI


NEW YORK

CHICAGO

Owners of

THE EVERETT PIANO CO., Boston

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.
Miss Clara Baur, Directress.



instructs, trains and educates after the best methods of
Foremost European Conservatories. The faculty num-
bers some of the leading Musicians and Artists of today.
Elocution MUSIC Languages
Location ideal with respect to home comfort and lux-
urious surroundings. The finest and most completely
equipped buildings devoted to music in America. Day
and resident students may enter at any time. Illus-
trated Catalogue FREE.
MISS CLARA BAUR
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

AMERICAN CONSERVATORY

Kimball Hall, Wabash Ave. and Jackson Blvd, Chicago

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST

Among the seventy eminent instructors the following might be mentioned:

Piano—John J. Hattstaedt, Victor Garwood,
Allen Spencer, Henriot Levy, Silvio Scionti.

Singing—Karlton Hackett, Ragna Linne, Ed-
ward Clarke, Jennie F. W. Johnson, John

T. Read, Marie Sidenius Zandt.

Organ—Wilhelm Middelschulte.

Violin—Herbert Butler, Adolf Weidig.
Theory—A. Weidig, Arthur Olaf Anderson.
Public School Music—O. E. Robinson.
Dramatic Art—Frances Donovan.

JOHN J. HATTSTAEDT, President.

Catalogue mailed free.

KRANICH & BACH

PRODUCE **PIANOS**

OF THE HIGHEST MUSICAL TYPE

FACTORY AND WAREHOUSES:

233 to 245 East 23d Street NEW YORK

STERLING Pianos

High Standard of Construction
DERBY, CONN.

An even scale is a necessity
to the critical musician.
Uniform musical quality
from bass to treble is a fea-
ture of the Conover Piano.

Send for Catalog

The Cable Company.

Manufacturers

Chicago

M. ELFERT FLORIO Teacher of Singing

Teacher of a great many Operatic Celebrities
Grand Opera Tenor Dramatic ("Scala" Milan)

STUDIOS:

104 West 79th St., New York

CHARLES WAKEFIELD GADMAN Composer-
Pianist

Management: R. E. JOHNSTON

Commercial Trust Building, 1481 Broadway, cor. 41st Street,

In joint Concert and Recital with World Famed Singers
Playing His Own Compositions, also an American Indian Music-Talk
CHAS. L. WAGNER, Associate Manager

New York City

VICTOR KÜZDÖ VIOLINIST

Concerts, Musicales
and Instruction

Studio at New York Institute of Music,

560 West End Avenue, New York

SWEET
1425 Broadway, New York
Met. Opera House Building

Teacher of George Ferguson, Berlin; King
Clark, Paris; Dr. Carl Duff, N. Y.; Geo. Dixon,
Toronto; Shannah Cumming, Katherine Blood-
good, Florence Mulford, Viola Gillette, Maude
Berri, Jeannette Fernandez, Edith Miller.
Special Operatic Training (including Action)

William J. Felt

Assistant to Mr. OSCAR SARKISER

TEACHER OF SINGING

Interpretation and Artistic Finish

'Phone, 4581 Lenox 124 East 93d St., New York

KIRK TOWNS Baritone

Member Board of Directors Chicago Musical College

JAHN
BASSO
Management, 1425 Broadway
1425 Broadway
Personal Address, 661 West
142d Street, New York City
Tel., 7827 Adelson

Herbert MILLER Baritone

Exclusive Management:

HARRY CULBERTSON, Fine Arts Bldg., Chicago

E. STANDARD THOMAS

VOCAL

Carnegie Hall, New York

American Representative of the

KING CLARK STUDIOS OF BERLIN

Mme. VETTA-KARST

Scientific Voice Production. The Free "Forward"

Tone Taught by Practical Demonstration

Nine years abroad with the world's greatest

masters. The value of Mme. Karst's work is

recognized by the foremost artists; singers of in-

ternational fame seek her instruction and advice.

The Wegman School of Music Musical Art Building

ST. LOUIS, MO.

MAXIMILIAN PILZER

VIOLINIST

Direction: ANTONIA SAWYER

1425 Broadway New York

VON STEIN ACADEMY OF MUSIC

Incorp. Nov., 1907

HEINRICH VON STEIN, President

Fifteenth Street and Grand Avenue

LOS ANGELES, CAL.

LESCHETIZKY School of Piano Playing (Inc.)

HAROLD NASON, Director

1712-14 Chestnut Street Philadelphia

BUTLER Soprano-Concerts

Pupils Accepted

Auditorium Building Chicago, Ill.

GARTON LOCAL MANAGER

323 S. Wabash Avenue, Chicago, Ill.

JOINT RECITALS

SIBYL JAMES G.
SAMMIS-MacDERMID

Soprano Composer-Accompanist

Available Exclusive Management:

Limited Number HARRY CULBERTSON

Oratorio and Orchestral Engagements, Fine Arts Bldg., Chicago

MARGARET KEYES

CONTRALTO

CONCERT, ORATORIO and RECITALS

Management, THE WOLFSOHN MUSICAL BUREAU

1 West 34th Street, New York

Personal Address, 2409 Broadway 'Phone, 4648 River

HARRISON M. WILD Concert Organist

KIMBALL HALL, 243 Wabash Avenue, CHICAGO

INSTRUCTION

PIANO ORGAN

CONDUCTOR—Apollo Musical Club, Mendelssohn Club

FREDERICK THE GREAT AS A MUSICIAN

V.

BY ARTHUR M. ABELL.

There can be no doubt that Frederick's natural love for music was stimulated and developed more by Quantz's example and influence than by any other factor in the great king's life. Many anecdotes have been handed down to us, which tell their own tale of the firm friendship between monarch and musician.

At the chamber music concerts Quantz was the only one permitted to cry "Bravo" when the king played; but he was honest with his praise. While he never held back his bravo when the king deserved it, he withheld it when the monarch played badly. Then Frederick would stop the performance and repeat the solo time and again until it went to Quantz's satisfaction. At such times Frederick showed not the slightest consideration for the other musicians or the few guests that happened to be present.

Quantz was equally honest and courageous in praising or censuring Frederick's compositions. Once when the orchestra was trying a new sonata by the king, the attention of all the musicians was attracted to an ill-sounding progression in open fifths. Philipp Emanuel Bach gave emphasis to the forbidden fifths, but he said nothing and the other musicians also kept their counsel. Quantz cleared his throat, but he, too, said nothing, as he, of course, could

the flute sounds out of tune because it is unevenly warmed; not because it is of itself untrue."

The king turned his back on Quantz and left the room in a rage, saying, "That is not true." For the next few



FREDERICK THE GREAT IN HIS OLD AGE PLAYING A FLUTE CONCERTO WITH HIS ORCHESTRA AT SANS SOUCI.

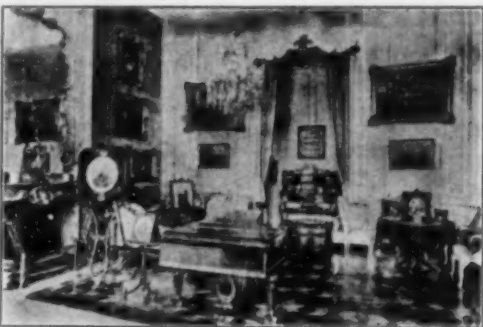
His faithful greyhounds, his constant companions, are his only auditors. (From an old cut by Thodowsky.)

days at the nightly concerts Frederick played on strange flutes, and took no notice of Quantz. The latter in turn kept back his bravos. At the end of a week, one evening, just before the concert was to begin, the king went up to Quantz, saying, "My dear Quantz, I have tested the flute for the past eight days in different ways, and I find that you are right. I will no longer let it become warm in my hand."

It meant a great deal for a man of Frederick's position and obstinacy of character to unbend before his subject to this extent. As a general thing, however, the relations between the two men were of a most cordial nature. Quantz loved his king almost to the point of worship, frequently declaring that he "could not live without him."

Quantz's services to the art of music can scarcely be overestimated. He was the first man to become a really great virtuoso on the flute, and he paved the way for all the beautiful flute passages that later composers wrote. By numerous inventions he greatly improved the instrument itself. Before his time the flute was in a primitive condition. He himself made a large number of flutes, as his instruments were in great demand in all parts of Europe, particularly after Frederick's fame as a flutist spread abroad. Quantz tried all kinds of wood and finally decided that ebony was the best.

The manuscripts of this interesting musician's flute concertos are now the property of the Berlin Royal Library, which contains priceless treasures in the way of musical manuscripts and instruments. Quantz's compositions have long since been forgotten, and, indeed, even during his lifetime, they were little known outside of Berlin, for he composed them expressly for his king and not a note of all of his 300 concertos was ever printed until quite recently, when Breitkopf & Haertel published a concerto and a few movements from different sonatas in a work entitled, "Music at the Prussian Court." Quantz's concertos were written chiefly in the style of the Italian opera of



FREDERICK'S MUSIC ROOM AT SANS SOUCI.

the period. He was not a Handel or a Bach, but what he wrote served its purpose. He seems to have been influenced in his style by Vivaldi, a celebrated violinist of that day. Quantz always maintained that power of invention was the principal virtue of a composer. His concertos reveal an inexhaustible flow of melody beautiful and

lyric in character. His passage work, to be sure, is somewhat stereotyped, but if the dust of a century and a half could be brushed away, some of his best works would still be found charming, so far as invention goes.

Late one afternoon in 1746, when a concert at Sans Souci was in progress, a lackey announced that Johann Sebastian Bach had arrived and wished to pay his respects to the king. Frederick was visibly excited at the prospect of meeting the great Johann Sebastian, and the composer was at once received. The king, desirous of testing the veracity of the reports concerning Bach's marvelous powers of fugue writing, played on the clavichord a melody of his own invention and then requested Bach to improvise a fugue on it. This the great cantor did with such skill that Frederick and the entire orchestra sat there in open-mouthed astonishment. The tune that Frederick had given him pleased old Bach so much that he afterwards wrote it out in "eine ordentliche Fuge," as he expressed it. Bach then improvised four, five and six part fugues for a whole hour, until the little assemblage was speechless with astonishment. Frederick, like the Queen of Sheba, decided that the half had never been told. Bach was made much of during his stay at the Prussian Court.



QUANTZ, THE TEACHER OF FREDERICK, IN HIS OLD AGE. (From a sketch by Menzel.)

Frederick insisted on his testing every piano in the palace, which the great composer good-naturedly did. Bach, with his phenomenal powers of hearing and his instinct for tone quality, had exerted a material influence on piano building of that period. In fact, he had given his personal assistance to Gottfried Silbermann, who built the best instruments between 1730 and 1750. Frederick had several of these pianos in his palace.

Philipp Emanuel Bach, the celebrated son of Johann Sebastian, although he was in the services of Frederick the Great for a period of twenty-seven years, never succeeded in getting into the good graces of the king as did Quantz. Himself an admirable composer and player on the clavichord, he found the king too much of a dictator and his own views on music did not always conform to those of Frederick. "The king," he once said, "is a great ruler of his country but not in the Empire of Art, where gods rule. An artist is a son of Heaven sent out by a higher power; he belongs to the world and the world to him, but he should not be subject to the dictation of the potentates of earth."

P. E. Bach felt that his talent was not fully appreciated at the Prussian Court, so he left the services of Frederick in 1767 and went to Hamburg, where he enjoyed greater freedom as an artist, and yet to his dying day he always declared that the proudest moment of his



FREDERICK THE GREAT AS PAINTED BY GRAFF.

not compromise the king before the others. A few days later Frederick conferred secretly with Franz Benda his concertmaster, and under his direction changed the passage, saying jokingly, "We must not let this place cause Quantz a sore throat."

Occasionally, as an anecdote in a former article illustrated, it came to an open conflict between subject and king. But these instances were rare. Quantz made with his own hands all of the flutes which he and Frederick played and he took particular pains with those fashioned for the monarch. Once Frederick complained, however, that it was impossible to play in tune on a new flute Quantz had just given him. Quantz, who was very sensitive on this subject, tried the flute himself and found it to be perfect. The king, however, declared that the flute was not true, even as played by Quantz. At this the latter lost his temper, saying, "If a great man could bear to hear the truth, then your Majesty would know that it is not the flute that is at fault!"

"How! What?" shouted the king, "you mean that I cannot bear to hear the truth? Tell me, then, what you consider to be the truth."

"I have repeatedly told your Majesty," replied the flutist, "that you are not to hold the flute in your hand or under your arm when not playing it, but that you are to put it on the table. You always keep it in your hands, however, and

life was when he accompanied on the clavicin the first flute solo that Frederick the Great played after his ascension to the throne.

Christian Friedrich Fasch, who succeeded Philipp Emanuel Bach as clavicin performer in Frederick's orchestra, was a man of very different character. He revered the very ground that his king trod. He was an excellent musician and accompanied Frederick so beautifully in his flute solos that the king finally requested him to express his opinion on his playing at the concerts. From that time on Fasch also was privileged to cry "Bravo," a privilege he never indulged in, however, when Quantz was present.

Franz Benda, the concertmaster of the court orchestra, was in the services of Frederick for fifty-three years. He entered the private orchestra at Rheinsberg when Frederick was still crown prince and remained at his post until 1786, the year that both he and his monarch died. Born in 1709, Benda, like Quantz, had a hard struggle in his youth, but he suffered much greater early privations than the former had done. After undergoing many vicissitudes and changes of fortune he received an appointment in the Dresden Orchestra and from here, through Quantz's intervention, he was engaged by Frederick for his private band. Benda was highly praised by all of the violinists of the day. "His tone," wrote one of his contemporaries, "is beautiful, full and agreeable. He possesses also great velocity and can play with perfect ease in the highest positions, but the power to sing on his instrument seems to be his greatest virtue and his most natural inclination. His cantabile is the best and most characteristic feature of his playing." The Englishman, Burney, declared that often the passages in Benda's compositions were quite singable. Frederick the Great loved cantabile playing and for that reason he had a very high opinion of Benda. He was also personally very fond of him.

(To be continued.)

A New Griswold Story.

Among other things that Putnam Griswold, the New York Metropolitan Opera Company basso, is bringing from Europe is a story he heard in Berlin, though it has to do with a farmer in Vermont. The granger in question, who lives in a section of the Green Mountains where automobiles are fairly familiar but motor cycles as yet but little known, was walking along a road when he jumped aside just in time to escape being run down by a touring car. Unfortunately, a motor cycle came tearing along in the dust behind, catching the farmer amidstships. Picking himself up he exclaimed, somewhat dazedly: "Gosh! I didn't know the pesky things had colts!"

Göttingen, one of the famous German university towns, is about to abandon its symphony concerts, as the City Council has withdrawn municipal support of the orchestra.

MORATTI
VOCAL INSTRUCTION
For four years the only assistant of the late G. B. LAMPERTI
Authorized representative of his method
BERLIN W., PRAGER ST., 11

E. POTTER FRISSELL
Leschetizky Method

For ten years a highly successful teacher of this famous method. Certificated and highly endorsed. Pupils appear frequently in public recitals before a musical audience. Special attention to Teacher's Course; also to piano, harmony and theory. Apply, Eisenstuckstr. 16, Dresden, A. Germany.

MAURICE VERA KAPLUN
ARONSON
Pianist-Pedagogue Concert-Pianist
BERLIN W., DOZENER ST. 8

Loudon Charlton's Booklet.

An illustrated booklet issued by Manager Loudon Charlton forecasts a musical season of unusual activity. The number of European stars who will visit America is shown to be greater than ever before, and many of them are coming under the Charlton management.

Johanna Gadske again heads the list, dividing her time between a four months' engagement at the Metropolitan Opera House, and a concert tour extending from October to Christmas.

Efrem Zimbalist, the young Russian violinist who made such a deep impression on his initial American tour last winter, will arrive next month to remain the entire season.

A concert feature of special interest will be the tour of Clara Butt, the noted English contralto and her

mand than ever, thus only a comparatively brief period will be available for concert.

Other well known artists on the Charlton list include: Putnam Griswold, leading basso of the Metropolitan Opera Company; Francis Rogers, baritone, long a recital and oratorio favorite, particularly in New York; Caroline Hudson-Alexander, soprano, who has repeatedly given evidence of a splendid vocal equipment; Mabel Beddoe, a Canadian contralto, who has been especially successful with her "Chansons en Crinoline"; and Edouard Dethier, the Belgian violinist.

There are two quartets, a vocal and an instrumental, on the Charlton list, the Persian Cycle Quartet, singing Bruno Huhn's "The Divan," with the composer himself at the piano; and the famous Flonzaley Quartet, which will be in America until May, giving seventy concerts.

German Organism.

Germany, the fons et origo of stirring national songs, is determined to use them to advance her political interests, and the Minister of Public Worship—a curious but interesting person to entrust the work to—is sending truckloads of these songs to the scattered German settlements in German Poland, in the hope that they may make good patriots of the Slavs, who hitherto have shown a firm determination to keep themselves apart. They do so partly under the Pan-Slavic enthusiasm, which summons yearly that great and imposing gathering of Sokols or avowedly gymnastic societies who pour out their souls in singing "Where is our home?" We ourselves are beginning to realize the value of song in binding the Pan-Anglican Empire together. Dr. Boyce's "Hearts of Oak" and Dr. Arne's "Rule Britannia" have done much for the country in days gone by, and we have lately had evidence that the Old

Country's music chanted by a Sheffield choir can still stir the feelings of the Oversea States to their depths, and that "Oh, Canada! our thoughts are all of thee," may rouse even a solemn Parliament to enthusiasm.—London Evening Standard.

With the object of improving the execution of religious music, the Prussian Minister of Public Instruction has decided that parishes sufficiently important to keep an organist or a choirmaster shall henceforth choose these from among the students leaving the Berlin Institute of Religious Music, or else not to bestow the vacant posts upon any except those who have obtained an official diploma as organist or choirmaster. A Prussian form of Registration, evidently!—London Musical News.

The Grand Ducal Music School at Weimar had ninety-eight students last season.

GEORGE FERGUSON
BARITONE
Vocal Instructor
AUGSBURGER ST. 64, BERLIN W., GERMANY

VICTOR HEINZE
PIANIST AND TEACHER
For many years the well known and successful exponent of Leschetizky's principles of piano playing.
Berlin W., Luitpold St. 35

King Clark Studios

Kurfürstendamm 63, Berlin, W.

HOWARD WELLS
PIANIST AND TEACHER
Authorized representative of
LESCHETIZKY
KUPSTEINER ST. 6 BERLIN W., GERMANY

HARMONY and COUNTERPOINT
IN VIENNA
LOLITA D. MASON
Wien, VIII Buchfeldgasse 6, Tür 11
Short and concise courses. Modulation and Analysis easily made clear and applicable

Alberto JONAS
Jenaer St. 29, Berlin, W.

BEHYMER MEETS MANY CELEBRITIES.

To The Musical Courier:

PARIS, August 20, 1912.

I am now on my last "lap" home on a journey which has given me the best musically (in German) in Germany, Austria, Switzerland, France (Paris) and London, and they have been moments well spent from the early strains of the wonderful music in Vienna in June—through the grand opera (Wagner) at Bayreuth, the Mozart festival plays at Munich—the Passion Play (Tyrolean music) in the Tyrol; the many orchestras scattered through the Kur-saals of Switzerland to the grand opera (summer) in Paris, and the Symphony Orchestra in London, while the many side excursions to the homes of the artists themselves have added much to the enjoyment and the understanding of it all.

Mr. Blumenberg met me in Paris. He is really one of the best friends a man (or woman) may have in this business. He was just in from a motor trip with his family through the Provinces and although full of engagements found time to come to my hotel not once but twice and see if there was anything he could do to make life more

I am sending you a snap of her together with one of Mrs. H. H. A. Beach, the composer and myself, also Miss Craft in one of her principal roles. Strauss selected her from all the rest to create his "Salome" in Munich



MADAME SCHUMANN-HEINK AS ERDA.
Her farewell to Munich grand opera, August 20, 1912.

and she sang it twenty-one times, and it is a powerful conception. Also D'Albert in the first presentation of "Tiefland" gave her the leading role. She will eventually, I hope, come to the States, for really the Metropolitan as well as Brother Dippel should look out for both these girls. In fact, they already have "offers" but are simply waiting for the right one and they have Europe so well open to them that they can afford to wait.

Mrs. Beach has found such cozy surroundings that she will remain in Munich this winter.

Along the shore of Lake Geneva I found such splendid summer idlers, if you could call them idlers, for they are all hard at work. Harold Bauer at Vevey and his dear wife gave me a most hearty welcome and a magnificent day. Just "over the hill" are located Josef Hofmann and his wife, and a little farther, working again on their most perfect programs for as they say "critical America," are the Flonzaley Quartet, and that splendid master of the piano, Ignace Paderewski is content to idle away a few days in the open around this gem of Switzerland waters.

Away up in Bavaria, Ossip Gabrilowitch and his talented wife are resting and working. He is preparing fifteen big programs for Berlin this winter and almost all the places taken already. He was not feeling quite well but expected with a little rest to be all "to the good" in October.

Madame Schumann-Heink was singing her farewell as Erda at Munich and expected to sail with her son



AMONG THE SWEET PEAS ON MARCELLA CRAFT'S ROOF GARDEN IN MUNICH.

Left to right: Mrs. H. H. A. Beach, the noted song writer; Marcella Craft, of the Munich Royal Grand Opera; Impresario L. E. Behymer, of Los Angeles, Cal.

Ferdinand on the S. S. Cleveland, August 22, from Hamburg.

In Paris, I heard Oscar Seagle, and I must say he is doing surprisingly well. He gave me a little supper and

THE von ENDE MUSIC SCHOOL

Most distinguished faculty of any music school in America. Includes such celebrities as

SIGISMOND STOJOWSKI, the eminent Polish pianist and composer.

ALBERT ROSS PARSONS, the dean of American pianoforte pedagogs.

VITA WITEK, the well-known pianist of Berlin.

LUDWIG HESS, the great German tenor, now located in New York.

DAVID BISPHAM, America's greatest baritone.

ADRIENNE REMENYI, authority in voice culture and French interpretation.

ANTON WITEK, celebrated violinist of Berlin.

HERWEGH von ENDE, teacher of Kotlarsky and other successful violinists.

Highest standards. Send for free catalog.

Address: **HERWEGH von ENDE, Director**
Dept. F., 55 West 90th Street, New York City

a farewell party. Arthur Alexander, of Los Angeles, and his wife had just arrived and he will do a lot of work this year. Charles Bowes, of Los Angeles, a basso, absent for six years, holds a splendid position in Paris, and Mary Le Grand Reed, of Toronto, who spent some time with us in the West, is also quite successful in concert work. Von Warlich is looking forward to his next American



MARCELLA CRAFT AS SALOME

At the Royal Theater Grand Opera, Munich. Selected by Strauss to portray the part and now studying twenty roles for this center's season.

interesting or to help along the endeavor for a "bird of passage."

Such touches of humanity make up the big symphony of life and makes one want to know more of such men. I now know more than ever what makes Marc A. Blumenberg one of nature's noblemen and why so many love him and so few hate him, and the last must always follow any successful man or woman.

I also had a splendid chat with one of your Paris representatives, my old friend Frank Patterson. He has at last found the environment which suits him and although the Parisian elusive franc is not as plentiful as the Pasadena (Cal.) dollar, still Frank seems content and is rapidly finishing his book on a musical subject that should make it a first seller.

In Munich I found another bright wide awake MUSICAL COURIER man, Brother Osgood, and I must say he is quite original and alive to all situations. We had some jolly times there, and among the "select" few were two California girls at the head of the Munich grand opera forces. Maud Fay, of San Francisco, I heard to good advantage in the roles of Donna Anna in "Don Giovanni," and as the Countess in "Figaro's Wedding." Miss Fay seems to have carved out a splendid position at the head of the artists at the Residenz Theatre; and to be able to stay almost indefinitely as I understand she has been re-engaged for five years more. She was a California girl who preferred a life of work in Europe to leisure in America and finds now that even America is demanding her.

At the Royal Grand Opera I found another California girl, receiving honors, and now seven years in a high position with three years more in the Italian and French operas, Marcella Craft, of Riverside, Southern California,



MARCELLA CRAFT

As Mimi in "La Boheme" at Munich Grand Opera.

tour as his best yet, and Madame Gence seems fully satisfied with her prospects.

Kitty Cheatham certainly has a splendid tour arranged for the West and Isadora Duncan thinks her tour of America will exceed anything she has ever done.

While in Paris I attended the Grand Opera, it was "Aida," surely put on in a most sumptuous manner.

I called on M. H. Hanson at the Grand Hotel, but found him out (hearing voices), and was forced to miss him as I left that night for London. It has been a "bully" trip and I am content to come home.

L. E. BEHYMER.

Madame Hudson-Alexander's Repertory.

Perhaps there are few public singers with a larger or more varied repertory than that possessed by Madame Caroline Hudson-Alexander, the popular soprano, whose concert and oratorio appearances will in future be under the management of Loudon Charlton. This singer is familiar with practically every standard work, while her recital repertory embraces a seemingly almost endless list of classical compositions in addition to many novelties. As for her operatic roles, Madame Hudson-Alexander's programs of the past season contained arias from "Fidelio," "Figaro," "Herodiade," "Queen of Sheba," "Fra Diavolo," "Louise," "Mephistofele," "La Boheme," and "William Tell," an unusual list considering the comparatively few years the singer has been before the public.

Renaldo SAPIO VOCAL INSTRUCTOR
In Europe during Summer. Will Resume Teaching October 1st at
65 Central Park West, New York

MARY CHENEY SOPRANO
Concert, Oratorio
Welsh Folk Songs
Address: 890 Carnegie Hall
New York

GRACE RHELDATTER SOPRANO
Residence,
838 Collins Ave.,
Pittsburg, Pa.

GAREISSEN STUDIO HALL:
50 East 34th St.
NEW YORK CITY

LA RUE BOALS BASSO
Management:
ANTONIA SAWYER
1425 Broadway, New York

CHARLES NORMAN **GRANVILLE** BARYTONE
Exclusive Direction: Walter R. Anderson
5 WEST 38th STREET NEW YORK

FRANCES ALDA Prima Donna Soprano
Metropolitan Opera House
New York
Management:
FREDERIC SHIPMAN,
3835 Flournoy St., Chicago, Ill.

SOUSA AND HIS BAND
TWENTY-FIRST YEAR
NOW ON TOUR
MIDDLE AND EASTERN STATES
Office: 1 West 34th St. Telephone, 6128 Gracie

THOMAS FARMER BARITONE
Management, ANTONIA SAWYER, Met. Opera House Bldg., 1425 Broadway, New York

DE VERE PRIMA DONNA SOPRANO
Will Return to America for the Concert Season 1912-13
Address: 65 Central Park West, New York

Madame von KLENNER
America's Representative of the
great Garcia Method
301 West 57th St., New York

NEW YORK COLLEGE OF MUSIC
128-130 East 58th Street
Directors: CARL HEIN AUGUST FRAEMCHNE
The College has for its object the universal higher education in all
branches of music—Department for those who desire to teach music
—Course for Supervisors of Music in Public Schools—Opportunities
and training for public appearance—40 Instructors of highest reputa-
tion—Newly engaged, Rubin Goldmark, Composition; Michel Sciapino,
Violin.

Frederic GERARD VIOLINIST
AMERICAN DEBUT
Season 1912-1913
NOW APPEARING IN EUROPE
Address: Care of Musical Courier

LÉON RAINS' REPERTORY.

The following list of arias and songs constitute Léon Rains' repertory, which the distinguished basso will sing on his tour of America this season:

Revenge, Timotheus Cries, from Alexander's Feast.....Handel
Hear Me! Ye Winds and Waves, from Scipio.....Handel
Ombra mai fu, largo from Serse.....Handel
In diesen heiligen Hallen, from Die Zauberflöte.....Mozart
O Isis und Osiris, from Die Zauberflöte.....Mozart
Es war zur erster Frühlingszeit, op. 28, No. 3.....Tchaikowsky
Serenade de Don Juan, op. 38, No. 1.....Tchaikowsky
Nur einen Augenblick, op. 38, No. 4.....Tchaikowsky
Nur wer die Sehnsucht kennt, op. 6, No. 6.....Tchaikowsky
Kein Wort von dir der Freude oder Klage, op. 28, No. 5.....Tchaikowsky

Aria from Eugene Onegin, Ein Jeder kent die Liebe.....Liszt
Wieder mächte ich dir begegnen.....Liszt
Die Vatergruft.....Liszt
Jur Johannsnacht, op. 60, No. 5.....Grieg
Mit einer Prinola Veris—comp. 1876.....Grieg
Ein Schwan—comp. 1876.....Grieg
Es blinkt der Thau, op. 72, No. 1.....Rubinstein
Der Asra.....Rubinstein
Aus meinem grossen Schmerzen, op. 5, No. 1.....Franz
Es hat die Rose sich beklagt, op. 42, No. 3.....Franz
Die schöne Müllerin (cycle of twenty songs), op. 25.....Schubert

Das Wandern.
Wohin?
Halt!
Danksagung an den Bach.
Am Feierabend.
Der Neugierige.
Ungeduld.
Morgengruss.
Des Müllers Blumen.
Tränenregen.
Mein.
Pause.
Mit dem grünen Lauterbande.
Der Jäger.
Eifersucht und Stolz.
Die liebe Farbe.
Die böse Farbe.
Trockne Blume.
Der Müller und der Bach.
Des Baches Wiegenlied.

Aufenthalt (Schwanengesang, No. 5).....Schubert
Ihr Bild (Schwanengesang, No. 9).....Schubert
Der Doppelgänger (Schwanengesang, No. 13).....Schubert
Erkennung.....Schubert
Der Wanderer, op. 4, No. 1.....Schubert
Sei mir gegrüsst, op. 2, No. 1.....Schubert
Der Tod und das Mädchen, op. 7, No. 3.....Schubert
An die Musik, op. 88, No. 4.....Schubert
Gruppe aus dem Tartarus, op. 24, No. 1.....Schubert
An Schwager Kronos, op. 19, No. 1.....Schubert
Die Allmacht, op. 79, No. 2.....Schubert
Die beiden Grenadiere, op. 49, No. 1.....Schumann
Ich rolle nicht, op. 48, No. 7.....Schumann
Die alten, bösen Lieder, op. 48, No. 16.....Schumann
Die Mainacht, op. 43, No. 2.....Brahms
Erinnerung, op. 63, No. 2.....Brahms
Auf dem Kirchhof, op. 105, No. 4.....Brahms
Verrath, op. 105, No. 5.....Brahms
Feldensamkeit, op. 86, No. 2.....Brahms
An die Nachtigal, op. 46, No. 4.....Brahms
Six Zigeunerlieder, op. 103.....Brahms

He, Zigeuner.
Hochgetürmtes Rindfluth.
Wist ihr, wann mein Kindchen, etc.
Braune Bursche.
Röslein dreie.
Kommt dir manchmal in den Sinn.

Herr Oluf, op. 2, No. 2.....Loewe
Die Uhr, op. 123, No. 3.....Loewe
Archibald Douglas, op. 128.....Loewe
Zueignung, op. 10, No. 1.....Strauss
Die Geogine, op. 10, No. 4.....Strauss
Winternacht, op. 15, No. 4.....Strauss
Ruhe meine Seele, op. 27, No. 1.....Strauss
Morgen, op. 27, No. 4.....Strauss
Nachtgang, op. 29, No. 3.....Strauss
Ich trage meine Minne, op. 32, No. 1.....Strauss
Sehnsucht, op. 32, No. 4.....Strauss
Pilgers Morgenlied, op. 33, No. 4.....Strauss
Das Schloss am Meer (melodrama).....Strauss
Arbeitsmann, op. 39, No. 3.....Strauss
Ein Obdach gegen Sturm und Regen, op. 46, No. 1.....Strauss
Lied des Steinklopfers, op. 49, No. 4.....Strauss
Gefungen, op. 56, No. 3.....Strauss
Im Spätboot, op. 56, No. 3.....Strauss
Mit deinem blauen Augen, op. 56, No. 4.....Strauss
Mit Trommeln und Pfeifen, op. 8, No. 5.....Posa
Die Gelbe Blume Eifersucht, op. 6, No. 5.....Posa
Bettler Liebe, op. 34, No. 8.....A. Bumgert
Ronn, op. 37, No. 6.....A. Bumgert
Die Loreley, op. 37, No. 4.....A. Bumgert
Three Ratcatcher Songs.....Hans Sommer

Zum Gruss, op. 4, No. 1.
Frage, op. 4, No. 12.
Kleine List, op. 4, No. 8.
Nachts, op. 9, No. 3.....Hans Sommer
Die Bernsteinschnecke, op. 9, No. 5.....Hans Sommer
Der Kühne, op. 8, No. 2.....Hans Sommer
Der Musikant.....Hans Sommer
Der Freund.....Hans Sommer
Verschwiegene Liebe.....Hans Sommer
Der Schreckenberger.....Hans Sommer
Skolie.....Hans Sommer
Gesellenlied.....Hans Sommer
Der Sänger.....Hans Sommer
Verborgeneheit.....Hans Sommer
Der Tambour.....Hans Sommer

Der Genesene an die Hoffnung.....Hugo Wolf
Zur Warnung.....Hugo Wolf
Der Feuerreiter.....Hugo Wolf
Gesang Weylas.....Hugo Wolf
Nimmersatte Liebe.....Hugo Wolf
Totengräbenlied, Gesang No. 6.....Sinding
Ein Weib, Gesang, No. 5.....Sinding
Ich und die Sehnsucht, op. 13.....Pembaur
Als die Alte Mutter, op. 55, No. 4.....Dvorak
Air of Don Diegue, from Le Cid, Il a fait noblement.....Massenet
Noël Pafen.....Massenet
Wie wundersam, op. 2, No. 3.....M. Schillings
Herdglück, op. 5, No. 1.....R. Bocquet
Morgengang, op. 5, No. 2.....R. Bocquet
Sicheres Glück, op. 5, No. 3.....R. Bocquet
An den Mond, op. 5, No. 4.....R. Bocquet
Ellen, op. 5, No. 5.....R. Bocquet
Segenscherwertraum, op. 6, No. 1.....R. Bocquet
Das war der Duft, op. 6, No. 3.....R. Bocquet
Mairchen, op. 7, No. 1.....R. Bocquet
Frühlingsabend, op. 7, No. 3.....R. Bocquet
Traumland, op. 7, No. 4.....R. Bocquet
Du, op. 8, No. 1.....R. Bocquet
L'heure exquise, op. 9, No. 2.....R. Bocquet
Hymne, op. 16, No. 2.....R. Bocquet
Gebet, op. 27, No. 2.....R. Bocquet
Waldestimme, op. 30, No. 2.....R. Bocquet
Nachtlied (MS.).....R. Bocquet
Eiland, a cycle of ten songs, op. 9.....A. von Fielitz

Stilles Leid.
Frauenwirth.
Rosenzweig.
Heimliche Grusse.
Am Strande.
Kinderstimmen.
Mondnacht.
Wanderträume.
Anatheme.
Ergebung.

Bitte.....P. Miersch
Der Sterbende Krieger, op. 35.....M. Spicker
Mir träumte von einem Königskind.....L. Hartmann
Lockung.....J. Dessauer
Der Zecher und der Teufel.....S. Reissiger
Les Cloches (1891).....Debussy
Romances (1891).....Debussy
Le temps a laissé son manteau (1904).....Debussy
Le Faune (1904).....Debussy
Ravana.....Chaminade
Couplets Bachiques.....Chaminade
Chant Hindou.....Bemberg
Les Rameaux.....Faure
Plaisir d'amour.....Martini
Le Cor.....Flegier
L'esclave.....Lalo
Souvenir.....Lalo
Le Vent.....Rene
L'heure exquise.....Hahn
Kypais Berceuse.....Holmes
Si mes vers avaient des ailes.....Hahn
Lakme, ton doux regard se voile, from Lakme.....Delibes
Tristes amours, from Galathee.....Masse
Sous les pieds d'une femme, from La Reine de Saba.....Gounod
Au bruit des lourdes marteaux, from Philemon et Baucis.....Gounod
Si la rigueur.....Gounod
Le veau d'or, from Faust.....Gounod
Serenade from Faust.....Gounod
La Calumnia, from Barbiere di Sevilgia.....Rossini
Pogners Anrede, from Die Meistersinger.....Wagner
Gebet, from Lohengrin.....Wagner
Blick ich umher, from Tannhäuser.....Wagner
Oh du mein Holder Abendstern, from Tannhäuser.....Wagner
Karfreitags Zauber, from Parsifal.....Wagner
Mighty lak' a Rose.....E. Nevin
Ho, Jolly Jenkins, from Ivanhoe.....Sullivan
I'm Wearing Awa', op. 13, No. 2.....Foote
Danny Deever, op. 2, No. 7.....W. Damrosch
The Ould Lad.....Harty
The Wandering Knight's Song.....Parker
The Sweetest Flower.....F. v. d. Stucken
Thy Beaming Eyes, op. 40, No. 3.....MacDowell
Under the Rose, op. 8, No. 4.....W. A. Fisher
Gae to Sleep, op. 13, No. 1.....W. A. Fisher
I Wait for Thee, op. 1, No. 1.....W. A. Fisher
Requiem, op. 13, No. 8.....Sidney Homer
The Pauper's Drive, op. 18, No. 3.....Sidney Homer
A Banjo Song, op. 22, No. 4.....Sidney Homer
Shepherd, See Thy Horse's Foaming Mane.....Oley Speaks
Sun Blest Are You, O Golden Land.....J. Malville
A Ballad of Trees and the Master.....G. W. Chadwick
On a Distant View of Harrow on the Hill.....R. Zwischer
Could I.....F. P. Tosti
Boat Song.....Ware
Out on the Deep.....F. Lühr
Thou Art Like unto a Lovely Flower.....W. G. Smith
Life.....H. T. Burleigh
Off to Philadelphia.....Haynes
Rocked in the Cradle of the Deep.....arr. by J. P. Knight
I Am the Friar of Orders Grey.....arr. by Reeve
Scots Wha Hae.....arr. by Somerville
Mary Jamison.....arr. by Somerville
The Mackintosh's Lament.....arr. by Somerville
The Maid of Sker.....arr. by J. Thomas
Hob a Derry Danno.....arr. by J. Thomas
All Through the Night.....arr. by A. Somerville
The Tree in the Wood.....arr. by A. Somerville
Little Mary Cassidy.....arr. by A. Somerville
The Harp that Once Through Tara's Hall.....arr. by R. Bocquet
To Anthea.....J. L. Hutton
I Heard a Voice from Heaven.....W. H. Williams
Calvary.....P. Rodney
The Mighty Deep.....W. H. Jude
Ben Bolt.....Kneass

MUSIC IN BUFFALO.

BUFFALO, N. Y., September 5, 1912.

Many musicians are returning from their vacations, among them being Mr. and Mrs. Alfred Jury from Muskoka, Mr. and Mrs. Louis J. Bangert from Sparrow Lake, Mary M. Howard from Bala Falls, Muskoka, Mrs. Walter B. Hawke from Lake George, and Sophie Blakeslee from a two months' trip to the Pacific Coast.

Frances Helen Humphrey, who has been spending the summer in Paris, expects to reach New York, via steamer La France, on September 10, and will arrive in Buffalo a few days later. Madame Humphrey has not been idle during her vacation, but has been studying assiduously.

The Gounod Choral Club, of which William J. Sheehan has been re-engaged as director, will begin its eighth season on Tuesday evening, September 17, giving to its members excellent training in part singing. Mr. Sheehan is also conductor of the Grieg Chorus, a recently organized society of mixed voices at South Buffalo.

Last Sunday evening from 6 to 9 o'clock at the Iroquois Hotel the following musical program was given: Overture, "The Barber of Seville," Rossini; characteristic, "Tanzweise," Meyer Helmund; soprano solo, "Serenade," Schubert; "Reve Angelique," "Kamennoi Ostrow," Rubinstein; baritone solo, "Vulcan," Gounod; waltz, "Tales from the Venetian Woods," Strauss; duet, "Allah Be With Us," Chadwick; selection, "Bohemian Girl," Balfe; soprano soli, "Summer Morn," Ronald, "Hi Lil' Feller," Riker; valse, "Triste" from "Kuslema," Sibelius; baritone solo, "A Perfect Day," Bond; suite, "A Day in Venice," Nevin; duet, "Oh! Beautiful Day," Hildach; rhapsody, "Slavonic," Friedmann. Iroquois Orchestra, Joseph A. Ball, director. Mrs. Charles August Storck, soprano; Charles McCreary, baritone.

Margel Gluck, violinist, will have a twenty weeks' tour this season under the management of Antonia Sawyer. Miss Gluck will be associated in concert with Myron Whitney, Jr., basso.

Fred Starr True, the popular basso soloist of St. Paul's Episcopal Church, was engaged to sing at the centennial celebration of the Choral Society of Perry, N. Y., on September 4, with William J. Gomph as accompanist. W. J. Raya is director of the society.

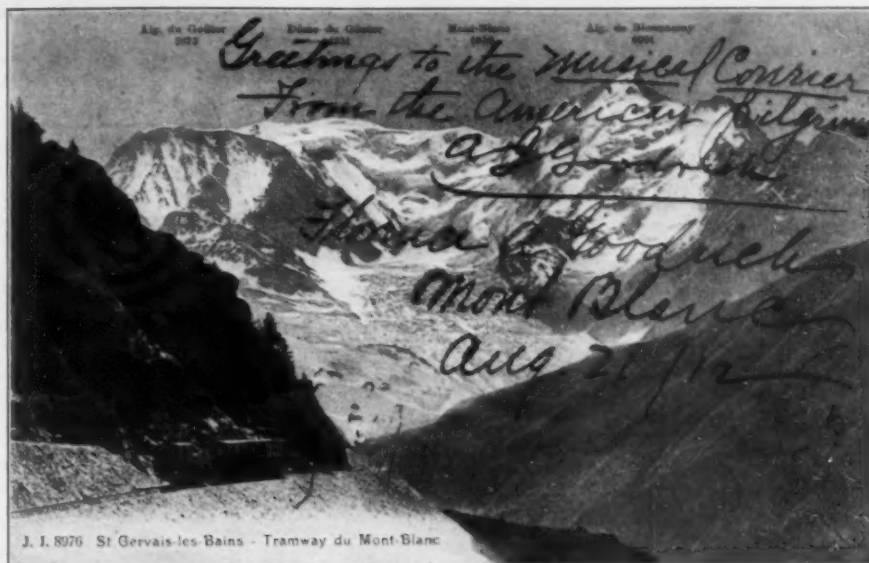
The Graduates' Association has arranged a series of entertainments for this season, that of January 31 to be a talk by Clara Diehl on Wagner's trilogy, the "Nibelungen Ring." Miss Diehl will illustrate at the piano.

James V. Lewis, organist and piano teacher, has returned from a delightful summer abroad. While there Mr. Lewis met several eminent musicians.

The Mozart Club held its annual election of officers at the home of Laurie Adams, director of the club. The officers for the following year are: President, Mrs. William Holler; vice-president, William McKnight; secretary, Dorothy Schwenk; treasurer, E. Roy Sampson.

Mrs. Howard Hamilton Baker gave the first of a series of "at home" musicales in honor of Helen Heinemann, dramatic soprano, of New York. A delightful program was presented by Helen Heinemann, dramatic soprano; Ruth Stanton, violinist; Clara Gentzsch McGuire, pianist, and Mrs. Howard Hamilton Baker, dramatic contralto. Miss Heinemann gave much pleasure to her audience by her delightful rendition of operatic selections from "Romeo and Juliet," "La Tosca," "Tannhäuser" and "Flying Dutchman," besides several German concert songs.

W. Ray Burroughs, organist and director of the Delaware Avenue Baptist Church, and Mrs. Burroughs, have returned from their vacation on the Eastern coast. Mr. Burroughs has planned the following program to be given by his choir this season: October 6, "The Music of Heaven"; November 3, cantata, "Two Harvests" (new), by Dr. Ferris Tozer; December 1, "Christ, the Good Shepherd"; December 22 (Christmas) morning, special music; evening, cantata, "Bethlehem," by J. H. Maunders; January 5, 1913, "The Soul of Men" (selections from Shelley's cantata, "The Soul Triumphant"); February 2, oratorio, "Elijah," by Mendelssohn; March 2, cantata, "Penitence,"



GREETINGS FROM A. J. AND FLORENCE A. GOODRICH.

Pardon and Peace," by J. H. Maunders; April 6, cantata, "The Life Everlasting," by H. A. Matthews; Easter Sunday, cantata, "From Death to Life" (new), by J. C. Bartlett; May 26, patriotic service; June 1, music from the oratorios of G. F. Handel. Special choir concert (date to be announced later), Haydn's oratorio, "The Creation."

Julius Singer, violinist and teacher, reopened his studio on Baynes street, Tuesday, September 2. In order to give an opportunity to students to become familiar with the literature of the string orchestra Mr. Singer has a class for ensemble playing.

CORA JULIA TAYLOR.

George Sweet's Artist Pupils.

George Sweet has been in town most of the summer teaching and coaching some of his artist pupils at the Sweet studio in the Metropolitan Opera House Building; Mr. Sweet will begin his autumn term September 15.

Mabel Beddoe, the Canadian contralto; Katherine Bloodgood, the American contralto; George Dixon, the Cana-

dian tenor, and several others are to join their teacher later in the month.

A letter from Miss Beddoe informs Mr. Sweet that she will begin on September 25; Miss Beddoe has passed her holiday in the Canadian wilds, enjoying the out of door life. She says all have been amazed "at the progress made under Mr. Sweet's tuition."

Mr. Dixon, writing from London, denies the statement recently published in a Canadian paper that he is studying with a teacher in Italy. "You," adds Mr. Dixon in his letter to Sweet, "are the only instructor I need."

The wife of Lieut. Benjamin S. Berry, of the United States Marine Corps, who is a Sweet pupil, writes that she has sung with success at several musicales near Highland Mills, N. Y.

Mr. and Mrs. Reginald de Koven, who are in Paris, will leave for America this month.

"Music has infinite variety."

"Yes—and Variety has infinite music."

LENA DORIA DEVINE VOCAL TEACHER

Lamperti Method

Sole Teacher of the American Prima Donna, 'Bianche Buffield

STUDIO: Metropolitan Opera House Building, 1425 Broadway

NEW YORK

CORINNE

RIDER-KELSEY

SOPRANO

Representative:

BRACEY BEAUMONT

603 West 138th Street, New York City

Telephone 4224 Audubon

CLAUDE

CUNNINGHAM

BARITONE

Representative:

BRACEY BEAUMONT

603 West 138th Street, New York City

Telephone 4224 Audubon

Elsa Deremeaur

Concert Pianist

SEASON 1912-13

Management: Antonia Sawyer

1425 Broadway, New York

PAULO GRUPPE

"One of the World's Greatest 'Cellists'"

Exclusive Management: HAENSEL & JONES, Aeolian Hall, 29 West 42d Street

New York

BISPHAM

Season 1912-1913 Now Booking

For Terms and Dates Address:

FREDERIC SHIPMAN

3535 Flournoy St., Chicago, Ill.

WILLIAM A. BECKER

EMINENT PIANIST

IN AMERICA SEASON 1912-1913

Exclusive Management of ANTONIA SAWYER, 1425 Broadway,

MASON & HAMLEN PIANO USED

New York

MUSIC IN KIEV.

KIEV, Russia, July, 1912.

The twenty-five hours' journey from Cracow, Galicia, to Kiev, S. W. Russia, was interrupted at the end of the first hour's run. A railway wreck nine hours before had piled up on the route a great assortment of rolling stock and promiscuous grain and freight. It was necessary for all passengers and baggage to leave the one train and get past the wreckage to the substitute train which had been sent from the other end of the division. Ten hours after the arrival at Kiev another wreck occurred on a part of the line just traversed, and this time several persons were killed. Since then there have been other derailments in Southwest Russia, and it is thought that evil minded persons have been placing obstacles on the tracks. For the rest of the journey, Cracow to Kiev, there was much travel over very fertile and beautiful country, but little to excite except to have a copy of THE MUSICAL COURIER held at Podwolochisk for the border censor.

There an official asked for seventy kopecks to pay for the examination, but it were foolish to pay the thirty-five cents for a copy of the paper unless one's picture were on the cover page and two columns of blueblooded biography inside. The paper was abandoned at Podwolochisk. The traveler had precluded all other bother with the customs by packing baggage without ballast, so that that might be also true which was written, "And behold, the traveler hath but one shirt."

The programs of the summer symphony orchestra at Kiev show strong allegiance to earlier and modern Russian composers, and a garden theater supports nationalism by giving folk drama and light musical plays in the dialect of Minor Russia. The picture shows and vaudeville establishments are running full time to entertain those Russians who are prevented from going away to West European pleasure or cure resorts. Within a week the garden theater of so-called Ukrainian artists has given Smetana's



KIEV: PROTECTED REMAINS OF THE IRENE CLOISTER OF ABOUT 1050 A. D.

opera of the "Bartered Bride" and F. W. Levitzky's unique conglomeration of Old Yiddish musical melodrama under the title of "Sulamith." In the same city merchants' garden, the symphony orchestra under Alexander Orloff has given Sergei Taneieff's new second symphony almost before the ink is dry on the score. There has been opportunity to hear other good music seldom or never given in Germany, as the Glazounow ballet music of "The Seasons," his "Oriental Rhapsody" on original themes in the manner of the Caucasian tribes, and selections by Kalinikow and Glinka.

The summer garden symphony orchestras in Russia give great attention to spreading the local fame of their respective solo members, and this is done with a definite aim aside from the usual recognition due an artist. The practice rests upon the system of so-called benefit concerts, which are a part of the salary contract of each solo leader of an orchestral division. This means that some time within the four months' season of May to September, the concertmaster, the solo cellist and a number of others have been given their own evenings of solo programs with orchestra, and the net receipts belong to the artist. If a solo player has attained popularity in the first months of the season, there is a chance for him to earn a substantial addition to his fixed monthly salary. And this system of benefits is in force with all operatic and dramatic organizations in Russia. From the above it will be understood why the daily concert program in Kiev has the entire list of its solo personnel described there as follows: Violins—First concertmaster Anton Bergler, concertmaster and soloist of the St. Petersburg Imperial Theater; second concertmaster I. Mestytchkin, first concertmaster and soloist of the Symphony Concerts Imperial Musical Society in St.

Petersburg; solo violinist Elfrida Boos, laureate of St. Petersburg Conservatory, and M. Belsky, concertmaster of



KIEV CITY THEATER.

Where Concertmaster Bergler was also wounded at the assassination of Prime Minister Stolypin.

the Kiev Opera. Concertmaster of second violins, S. Chasin, soloist of the Kiev Opera; viola, S. Sherman, soloist;

In America Season 1912-13

Miss Ilse Veda

DUTTLINGER

Violinist

Management - **R. E. JOHNSTON**
1451 BROADWAY - NEW YORK

of the Kiev Opera; cello, B. Stepinsky, laureate of St. Petersburg and Leipzig conservatories, and D. Mogilewsky, free artist; contrabass, O. Boyachek, professor of the Imperial Society's music school in Kiev; flute, W. W. Leonow, professor of the Moscow Philharmonic school and



ALEXANDER ORLOFF.

soloist of the Moscow Imperial Opera; oboe, P. Berger, soloist of the Kiev Opera; English horn, K. Schimunek, soloist of the symphony orchestra at Helsingfors; clarinet, L. Chasin, soloist of Kiev Opera; bassoon, I. Mann, soloist of Kiev Opera; waldhorn, G. Ephraimow, artist of the

Moscow Imperial Opera; trumpet, A. Lebedew, soloist of Moscow Symphony Orchestra; trombone, P. Fasshauer and E. Itkis, soloists of the Kiev Opera; tuba, G. Chrolinsky, soloist of Kiev Opera; harp, P. Biriolin, laureate of St. Petersburg Conservatory. Of the personnel as above, the veteran contrabassist and composer, Boyachek, is assistant conductor for the orchestra's concerts, and a popular concert under his direction was heard during the stay in Kiev.

The Yiddish melodrama "Sulamith" was put on the bills as a compilation by Levitzky, but it was difficult to find any one who knew where the respective materials were from. The conductor of the work said that he didn't know. The materials were considered old and traditional, and finally someone said that they were Yiddish. There are impressive numbers, but as an entire evening's entertainment they suffer badly for want of a uniform style. In Kiev the performance was preceded by selections from Italian opera, played by the orchestra of fourteen men, and the effect was poor. Except for this crude orchestra, Smetana's "Bartered Bride" received creditable performance, the principals and chorus doing very good work. The theater's very best work is in plain drama, where the native talent of the artists comes to its validity in portrayal of a wide range of character. The building in which these folk plays and light operas are given is a primitive shell with two low balconies. The rafters, beams and posts are all in plain view. There is never any outlay for paint for the interior. On the whole it answers its purpose well, though the improvised effects of rain on the roof and street car motors ascending a neighboring hill cannot be approved of for operatic performances.

If the Russian calendar comes along with its dates thirteen days behind European and new world style, so the Kiev concert which was set for 8:30 began "Russian style," five minutes before nine. The Taneieff second symphony is worth waiting for, however. This composer has long held an especially strong position as creator of chamber music, in which branch he has a large output. So did he work fifteen years on a book of counterpoint before publishing. He has been long known to have in print a sym-



THE RAILWAY WRECK, NO. 1.

phony which is seldom played, though enough to have earned a reputation of being dry. On hearing the second symphony, one falls into doubt about the alleged dryness of the first. The second has a very great deal of Russian character in its themes and Taneieff is particularly a master to exploit it. The first movement materials principally in hearing were the first plaintive song for oboe, a boisterous Russian dance in much development, about fugal, a half-choral episode and some beautiful cantabile before coming back to the dance and the oboe song. The scherzo begins mildly but becomes Russian and boisterous in even beat and heavy accent, with a sustained episode and a bit of droning of the horns. The half-funereal adagio, in great dignity and many details of work, seems to have only one theme, or at least the movement keeps unusually close to one general character. The finale, marked allegro vivacissimo, means that there is to be some playing as fast as the men can manipulate the orchestral apparatus, and in Russia that is thirteen points faster than European schedule. Here is some compensation for the twenty-five minutes' delay in beginning, and the thirty-two minutes' intermission which follows the giving of the symphony. The Taneieff finale is in dance rhythm not unlike ragtime, with much noise by the horns, some fine cantabile, then again the dance manner, again followed by cantabile in a fugato, and ever again the ragtime manner in a very wild exploitation, in which the tempo really becomes much faster than is ever heard in Germany. It will be seen that the finale has changed its manner frequently, and this is an impression especially obtained from the composer's new piano quintet of last season. Nevertheless the quintet contained good music in various particularly brilliant playing attributes, and this symphony is brilliant, if not actually more boisterous and Russian than is needed to accord with

sober European standards. The time needed for performance is only thirty-two minutes, Russian style.

Glazounow's entire music to the ballet of "The Seasons" has, besides the four main divisions, a total of seventeen subdivisions, requiring thirty-five minutes to play. For the winter picture there are an introductory andante, then frost, ice, sleet and snow. The spring picture includes a dance of the roses, a spring dance, and dance of the birds. Summer begins andantino and brings a waltz of the cornflower and poppies, a barcarolle and a dance of the grain, the latter marked by clarinet solo. The autumn brings two bacchanales and a procession of the four seasons. The latter bacchanale is in four divisions for the satyrs and fauns, the rain and falling of the leaves, dusk, and the apotheosis. The music is of very fine fiber throughout. Since Glazounow is a particularly skilled master of orchestral color, this ballet music gives opportunity to employ his imagination to the fullest. There are unusually thoughtful inventions for the harp, effective employment of the snare drums, and in fact every phrase of the score abounds in color and life. Some days after hearing the Glazounow ballet music, his interesting "Oriental Rhapsody" was also heard in rehearsal. It is built on the composer's own themes in the manner of the Caucasian Tartars. The orchestra found the work to present the greatest imaginable difficulty, on account of the rhythm, the unending trills and the great tempo assumed for performance. The work leaves an impression of very strange music. It should not be confounded with the same composer's "Oriental Dance" for orchestra. Glazounow recently spent a few days in Kiev, when he conducted his fifth symphony. Conductor Orloff is a very agreeable artist who makes no unnecessary movements on the stand, but secures fine playing at all times.

The Kiev publishing house of Leon Idzikowski, established in 1859, formerly had most of the early compositions of Paderewski. These works were all contained in the firm's half century catalogue of 1909, but they are all omitted from the latest catalogue. One may infer that the composer bought them all up for his own control. These works included his two piano morceaux of op. 1, variations and fugue, op. 11, sonata, op. 21, variations and fugue, op. 23, the A minor concerto and Polish fantasia, op. 17 and 19, the piano and violin sonata, op. 13, a dozen Polish songs of op. 7 and 9, with German and English texts, twelve songs of op. 22 on French poems of Catulle Mendes, and a great many piano solo pieces, as three Polish dances, op. 5, six of op. 9, a May album of five romantic pieces, op. 10, an album of six popular dances, op. 12, six concert humoresques, op. 14, three tableaux, "Dance de desert" in form of a toccata, op. 15, and seven miscellaneous pieces of op. 16. Among other material found in this catalogue are the second piano concerto in C sharp minor, by Ch. V. Alkan, A. Chlebowski's "Karnaval of Kishineff" on national Moldau motives, B. Jankowsky's F sharp minor sonata, op. 1, F. Jaronski's ten Ukrainian airs set for piano, fifty folk themes of Podol Ukraina and Minor Russia, assembled by Zentarsky and set for piano by Kocipinski. N. Lisensko has a vast material on themes of Minor Russia, also a sonata, op. 16. Here are also A. Dunajewsky's old Yiddish historical opera, "Bar-Kochba," or "Last Hour of Zion," in a prologue and five acts; further, the seven operas by St. Moniuszko, including "Halka," "Hrabina," "Jawnuta," "Strazny Dwor," "Verbun Nobile," "Widma" and "Zamek na Czorsztynie." Much of this material arouses speculation as to the Minor Russian and Polish musical literature of former generations, while much of it could still serve as a study of the national music of those localities.

EUGENE E. SIMPSON.

Adele Krüger in the White Mountains.

Because her own residence on Staten Island is so pleasant and cool, Adele Krüger prefers to take her vacation in September, and, accordingly, is spending this month as a guest at the Mount Washington, Bretton Woods, one of the loveliest of all places in the White Mountains.

During the summer Madame Krüger did considerable coaching and therefore has added new arias and songs to her repertory. The voice of this singer, a rich and even dramatic soprano, is well suited to Wagnerian numbers, and it is as a Wagner singer that she has won distinction, particularly at saengerfests held in the West and South. Next year, when the Wagner centenary is to be observed, Madame Krüger will surely have her share of the engagements in which one of the greatest musical geniuses of any age will be honored in affairs small and great.

Madame Krüger has several interesting recital programs ready; her season will begin some time in October and will continue on through the summer of 1913.

At Ischl, the Vienna Tonkünstler Orchestra gave a Brahms concert recently whose proceeds were donated to the fund toward the erection of a Brahms monument in the popular Austrian watering place where the great composer spent so much time.

Carl in Lausanne.

William C. Carl has been a guest at the Chateau D'Oex, in Lausanne, Switzerland, for a month. The accompany-



ing picture shows the hostelry and a wonderful little church on the hill, which Mr. Carl has attended while resting in this lovely spot. The distinguished organist finds Europe unusually cold this summer.

This week, Carl will be in Paris, where he remains

THE REDPATH MUSICAL BUREAU

HARRY P. HARRISON, Pres. FRED PELHAM, Manager
Presents for the Season 1912-13

A Superb Production of Parelli's Brilliant One Act Opera "A LOVER'S QUARREL" IN ENGLISH

Excellent Cast, Special Orchestra, Costumes, Scenery

THREE DISTINGUISHED ARTISTS, Joint Appearance During October only

EDMOND WARNERY, WILLY LAMPING
and THEO. STURKOW RYDER

CAROLINA WHITE, Soprano of the Chicago Grand Opera Co.
FANNIE BLOOMFIELD ZEISLER, One of the World's greatest pianists

EDMOND WARNERY, Tenor of the Chicago Grand Opera Co.
GRACE HALL-RHELDATFER, Soprano of Pittsburgh

VIOLET CLARENCE, The brilliant young English pianist
THEODORA STURKOW RYDER, Solo Pianist and Lecture Recitalist

DELLA THAL, Pianist Extraordinary

CHICAGO STRING QUARTET, Leading Members of the Thomas Orchestra

BRUNO STEINDEL TRIO, (Bruno Strindel, Cellist; Edward J. Freund, Violinist; Clarence Kidam, Pianist)

MAXIMILIAN DICK TRIO, (Maximilian Dick, Violinist; Edith Adams, Cellist, etc.)

For terms, dates, etc., address:

REDPATH MUSICAL BUREAU

CABLE BUILDING, CHICAGO, U. S. A.

FRANCIS MACMILLEN will Tour the United States and Canada, Season 1913-14, under Redpath Management.

until he returns to New York the third week in September.

The Guilman Organ School reopens for its fourteenth year, Tuesday, October 8.

Schelling and His Pets.

In the accompanying view, Ernest Schelling is shown at Garengo, his villa, in Celigny, Switzerland, at play with



SCHELLING AND HIS PETS AT GARENGO, HIS VILLA, CELIGNY, SWITZERLAND.

his canine pets. He is a dog fancier and his dogs return the compliment, for they fancy him.

Another Western Tour for Gruppe.

Few artists score more successes than Paulo Gruppe, the popular Dutch cellist. His tour of the Pacific Coast, last year, won him so much favor that his managers, Haensel & Jones, recently closed a contract for ten concerts to take place in the Northwest Pacific Coast cities during the month of February, 1913.

Edythe Walker, who intended to leave the Hamburg Opera, has just signed to remain there for another five years.

OLGA AND OLGA.

SCHWERIN, Mecklenberg, August 30, 1912.

To The Musical Courier:

Your last number, received here today, dated August 21, was splendid. I am a subscriber, formerly residing in Berlin. In that number, one Olga finds some errors in one of Mr. Abell's able articles on Frederick the Great. At the close of her explanations, said Olga says that Bismarck managed to have William, King of Prussia, proclaimed "Emperor of Germany and since that time the King of Prussia is also the Emperor of Germany." Not on your life! as we Berlin music students who associated with American music students used to say.

See page 26, August 21, MUSICAL COURIER, third column, and you will see that you accept her amendment. I do not. My name is also Olga and I say that there is no emperor of Germany and there has never been one. The King of Prussia is, since the declaration of Versailles, German Emperor, "Deutscher Kaiser," and that is an entirely different proposition, as all of us here in Germany know and as those outside of Germany know who follow the legal status of our great empire. Hoch der Deutsche Kaiser, because there is no "Kaiser von Deutschland." Where is there a political Deutschland? But there is a Kaiser who is Deutsch, you bet. Please accept my amendment with thanks.

Yours,

OLGA KRUSKEL (née SPONTSKY.)

Butt-Rumford American Recitals.

Of the fifty concerts which Clara Butt, the English contralto, and her husband, Kennerley Rumford, baritone, will give in America next winter, it is probable that at least eight will be demanded in New York and immediate vicinity. The great vogue, long enjoyed by these two singers abroad is familiar, particularly to those Americans who have attended or read of their remarkable London concerts. On these occasions (and especially at the Crystal Palace, where as many as 25,000 persons have attended a concert) remarkable demonstrations have been the rule, the enthusiastic outbursts at times suggesting a political gathering rather than a sedate British concert audience.

That similar enthusiasm will be aroused by the Clara Butt-Kennerley Rumford concerts in America, Loudon Charlton, who is booking the tour, is confident. The concerts in New York will be so arranged as to reveal each side of Madame Butt's varied art, some of the appearances being orchestral, some conventional recitals, and still others of a popular character with assisting artists. Similarly the country at large will have an opportunity to express its preference.

Referring to their last Albert Hall concert, the London Globe remarked:

It is not without reason that Clara Butt and Mr. Kennerley Rumford are so popular. Their program on Saturday was a typical example of a judgment that provided for every variety of taste. Mr. Rumford sang Strauss, Wolf and Brahms, as well as English songs by Stanford, Vaughn Williams and Hermann Lohr. Madame Butt's contributions were equally varied, and ranged from Glück and Beethoven to Leoni and Liddle, without forgetting the claims of the French school as represented by Augusta Holmes and Debussy. Neither singer's merits need fresh eulogy.

Madame Butt and Mr. Rumford are due in America early in January. They will visit this country on their way to Australia.

Concert at Northport Yacht Club.

The Kathryn Van Iderstine Quartet presented the following program at the Northport (L. I.) Yacht Club, Monday, September 2:

Romeo and Juliette (Wedding Scene).....	Gounod
Juliette, Nurse, Romeo, Father Lawrence.....	
Songs of the Sea.....	MacDowell
How Much I Love Thee.....	F. La Forge
	Florence Mark.
Duet from Thais.....	Massenet
	Thais, Athanael.
Songs—	
Spirit-Flower.....	Campbell-Tipton
Aubade, Roi d'Ys.....	Lalo
	Alveric Bellenoit.
Quartet, Rigoletto.....	Verdi
	Gilda, Maddalena, Duke, Rigoletto
Songs—	
Beyond the Sunset.....	Tours
Bonjour Suzon.....	Peignard
	Lucien de Vanno.
Finale second act, Lucia.....	Donizetti
	Lucia, Alice, Edgardo, Enrico.
Songs—	
Come With Me in the Summer Night.....	Vander Stucken
Who'll Buy My Lavender.....	German
	Kathryn Van Iderstine.
Prison Scene, Faust.....	Gounod
	Marguerite, Faust, Mephisto.
Good-night Quartet, Martha.....	Flotow
	Martha, Nancy, Lionel, Plunket.

Slezak Engaged for Pacific Coast.

Leo Slezak, the Bohemian tenor of the Metropolitan Opera Company, New York, who will devote the month of February to concert engagements, has been engaged for five appearances on the Pacific Coast.

MUSIC AT WOMEN'S CLUBS CONVENTION.

Music was given a prominent place in the proceedings of the Eleventh Biennial Convention of the General Federation of Women's Clubs, held at San Francisco, Cal., June 24 to July 5, inclusive.

Emilia Tojetti (chairman), Mrs. David Hirschler and Henrietta Stadtmuller comprised the committee for music, and the excellent results accomplished by these enterprising ladies in behalf of the melodic muse at this big convention are clearly revealed in the appended interesting program which enlisted, in addition to those of Alexander Heinemann, the noted Berlin lieder singer, the services of a number of artists prominent in San Francisco and vicinity:

MONDAY EVENING, JUNE 24, 1913, AT 8:15.
Orchestral concert, Herman Perlet, director.
Overture, Midsummer Night's Dream.....Mendelssohn
Andante from C minor (Tragic) symphony.....Schubert
Serenade (string orchestra).....Perlet
Tarentelle.....Perlet
Tone poem, Mt. Tamalpais (by request).....Perlet
(This work is based upon a melody of the Lake County Indians.)
Spinning Song.....Mendelssohn
Valse, Triste.....Sibelius
Tannhäuser.....Wagner

TUESDAY EVENING, JUNE 25, AT 8:15.
The Sierra Mixed Quartet—
Zilpha Ruggles Jenkins, soprano.
Ruth Waterman Anderson, contralto.
Carl Edwin Anderson, tenor.
Lowell M. Redfield, baritone.
Mabel Hill Redfield, accompanist.
Quartet, Hail, Smiling Morn.....Spofforth
Baritone solo, O, For a Breath of the Moorlands.....Milolotti
Contralto and tenor duet, La Notte.....Milolotti
Quartet, Estudiantina.....Lacome
Soprano solo, Sunlight.....Harriet Ware
Quartet, Song of the Vikings.....Fanning
Chorus, America.....Audience is requested to join in the singing

WEDNESDAY EVENING, JUNE 26, AT 8:15.
Chorals—
The Lord Is My Shepherd.....Bargiel
Morning Serenade.....Krug
Spring Time.....Bargiel
Members of Women's Clubs.
Oscar Weil, director. Mrs. T. Schussler at the piano.
Solo, The Letter.....Caro Roma
Mrs. R. E. Revalk.

Star Spangled Banner.
The audience will please rise and join in the chorus.
THURSDAY EVENING, JUNE 27, AT 8:15.
Yosemite Legends in Song and Story.....Dr. H. J. Stewart
(Words by Allan Dunn.)
Great Chief of the Valley (Tu-Lock-Ah-Nu-Lah, an invocation).
Po-Ho-No (Spirit of the Evil Wind, a lullaby).
Mum-Moo (The Lost Arrow).
Py-Te-Ack (White Waters, Vernal Falls).
Tis-Sa-Ack (Spirit of the Waters, Half Dome).
Mrs. J. E. Birmingham, Allan Dunn.
Dr. J. H. Stewart at the piano.
No session on Friday evening.

SATURDAY EVENING, JUNE 29, AT 8:15.
Scena, Qui m'avait dit la place (Werther).....Massenet
Mrs. M. E. Blanchard.
Che Gelida Manina (Bohème).....Puccini
Che Ella Mi Creda (Girl of the Golden West).....Puccini
Manuel Carpio.
Habanera (Carmen).....Bizet
Seguedilla (Carmen).....Bizet
Mrs. M. E. Blanchard.
Frederick J. Maurer, Jr., at the piano.

SUNDAY EVENING, JUNE 30, 4 P. M.
Organ Recital, Calvary Church.
Toccata from Fifth Symphony.....Widor
Largo from New World Symphony.....Dvorak
Communion in G.....Batiste
Minuet from L'Arlesienne.....Bizet
Finale in D.....Lemmens
Uda Waldrop.

MONDAY EVENING, JULY 1, AT 8:15.
Quartet, In May Time.....Oscar Weil
Mrs. B. Stich, Mrs. J. C. Brickell, R. M. Battison, T. Pearson.
Clara Lowenberg at the piano.

Songs—
Hallelujah.....Ferdinand Hummel
Des Ailes.....Charles Rene
Eleanor Mart Joseph.

TUESDAY AFTERNOON, JULY 2, AT 2.
Greek Theater, Berkeley. Orchestral concert, Paul Steindorff,
choragus of the University of California, director.
Mrs. Lawrence Maxwell, chairman of Music G. F. W. C.
Overture, Oberon.....Weber
Spanish Suite.....Lacome
La Feria. Zarzuela. Los Toros.
Soprano solo, Endymion.....Liza Lehmann
Fannie Bailey.
Introduction to third act of Lohengrin.....Wagner

Valse, Blue Danube.....Strauss-Solicker
Women's Chorus of members of California Club, Wednesday
Morning Club, Treble Clef Club.
Slave March.....Tschalkowsky
TUESDAY EVENING, JULY 2, AT 8:15.
Vocal trio—
White Butterfly.....Denza
Ashes of Roses.....Woodman
Isle of Nid-Nod.....Marz
Flora Howell Bruner, Mrs. Lawrence Rath, Pearl Hossack
Whitcomb. Frances Buckland, accompanist.
Verborgenheit.....Wolf
Where Cowslips Grow.....Pasmore
Aklanita Wolfskill.
WEDNESDAY EVENING, JULY 3, AT 8:15.
Spanish Dances.....Santisteban
La Rosa.....Anonymous
La Golandrinia.....Serradel
Cap and Bells Mandolin Orchestra.
G. C. Santisteban, director.
Indian Song.....Cadman
Indian Zuni Lullaby.....Carlos Troyer
Requiem (words by R. L. Stevenson).....Sydney Homer
Mrs. De Los Magee.
Frank Moss at the piano.

THURSDAY EVENING, JULY 4, AT 8:15.
Prologue from Pagliacci.....Leoncavallo
Litanei.....Schubert
Wohin.....Schubert
The Two Grenadiers.....Schumann
Alexander Heinemann.
Frederick J. Maurer, Jr., at the piano.

FRIDAY EVENING, JULY 5, AT 8:15.
Frühlingsnacht.....Schumann
Border Ballad.....Cowen
Drink to Me Only With Thine Eyes.....Old English
Long Ago in Alcala.....Messenger
Luther Brunsie Marchant.
L'Année en Vain Chasse L'Année.....Debussy
L'Anneau d'Argent.....Chaminade
L'Heure Exquise.....Hahn
At Dawning.....Cadman
The Sweet o' the Year.....Willeby
Ray Del Valle.
Clara Lowenberg at the piano.

The audience will please sing "Blest Be the Tie That Binds Us."
It is gratifying to note that music has been seriously taken up by the General Federation of Women's Clubs as part of the convention sessions.

Tina Lerner in Verse.

Judging by the amount of verse, some being highly creditable, that has pursued Tina Lerner's American appearances it is quite evident that the little Russian pianist is as successful in awakening the muse in poets as in painters and musicians. Many times during her tour of two years ago, the critical reviews of her playing were supplemented by an affusion of a local poet who had poured forth his enthusiasm in metrical form. The following, "To T. L.," appeared in the Brooklyn (N. Y.) Institute Bulletin after Miss Lerner had appeared as soloist with the New York Symphony Orchestra, the verses being written by a thirteen-year-old girl, Adelaide Nichols:

A mammoth concourse held its breath to see
Her slip across the stage in silvery white
Like a moonbeam stealing timorously
Out from the dark clouds of a summer night.

She went to the piano, and sat down,
She laid her hands upon the sparkling keys,
And they responded with a murmur soft:
"Caress us and we wake to melodies!"

Then as her hands sped o'er the sounding keys,
The battle roared, the storm clouds furious broke,
And echoed with the crash of angry seas
That of destruction and disruption spoke.

Then, like the sunshine after summer storm,
The smooth, sweet notes stole forth to soothe the heart,
Laden with lily-breath in music's form
Their word of consolation to impart.

Miss Lerner's popularity among painters is also attested by her many portraits. The charming pianist returns to America in November.

Year Book of a Kansas Musical Club.

The new year book of the Matinee Musicale, of Coffeyville, Kan., a club organized in 1906 and admitted to the Federation of Musical Clubs in 1907, gives an outline of the recitals for the season of 1912-1913. The dates for the club recitals are October 14, October 28, November 11, November 25, December 6, January 6, January 20, February 3, February 17, March 3, March 17, March 31, April 14, April 28, May 12. The officers of the club are: President, Mrs. W. E. Ziegler; vice president, Mrs. J. H. Stephens; recording secretary, Mrs. C. J. Hale; corresponding secretary, Mrs. C. L. Mayne; treasurer, Adeline Heckman; auditor, Mrs. Charles Carpenter; librarian, Mrs. W. H. Lang. This is one of the clubs that is doing its share to make Kansas more musical.

Carbone Studios.

Signor Carbone will resume his vocal teaching at his Carnegie Hall studio September 23, and October 1 he will be at home to pupils at his new studio in Aeolian Hall, 25 West Forty-second street, New York City.

WISCONSIN CONSERVATORY OF MUSIC

Milwaukee, Wis.

THE LEADING MUSIC SCHOOL OF THE MIDDLE WEST

Dr. L. F. Frank, Pres. Wm. Boeppler, Musical Director. H. Bruening, Associate Director. 75 Experienced Instructors. Last Year's Enrollment, 1,750 Pupils. Instruction in Piano, Voice, Organ, Violin, Cello, Orchestral Instruments, Harp, Mandolin, Guitar, Theory, Composition, Dramatic Art, Languages, Public School Music, and Kindergarten Departments. Classes in Harmony, History, Normal Training and Physical Culture.
SEASON BEGINS SEPT. 9TH. SEND FOR FREE CATALOG

Mr. and Mrs. CLARENCE EDDY

ORGAN AND SONG RECITALS

SEPTEMBER, OCTOBER AND NOVEMBER (ONLY)

Address, MUSIC NEWS - - - - - KIMBALL HALL, CHICAGO

ANNA CASE

SOPRANO, Metropolitan Opera Company
Concerts and Recitals
Address for Dates: F. O. RENARD
28 West 42d Street, New York

ALWIN SCHROEDER

The World Famed 'Cellist
Management: ANTONIA SAWYER
1425 Broadway - - - New York

WHITEHILL

BASS-BARITONE

Formerly Metropolitan Opera
MANAGEMENT:
THE WOLFSON MUSICAL BUREAU
1 West 34th Street, New York

CECILE AYRES

PIANIST

Management:
ANTONIA SAWYER
Season 1913-14

WILLIAM POMEROY FROST

TENOR
151 West End Avenue
New York
Tel., 4817 Columbus

Mme. de VARRENE-STOCK Soprano

Touring Under Management
ANTONIA SAWYER, 1425 Broadway, - - - New York

Clement in the Role of Father.

"None so acceptable," was Edmund Clement's serious rejoinder, when the admiration called forth by the charming group prompted the query as to how the role of father compared by comparison with the other roles his versatile



EDMUND CLEMENT'S SON AND DAUGHTER.

talents compelled him to assume. The gifted tenor may well be pardoned his justifiable preference.

Gadski's Busy Season.

Johanna Gadski has been selected to open the new auditorium in Toronto, an honor that will mark the prima donna's ninth appearance in the Canadian city, where she has long been highly popular. Madame Gadski's engagement is for the evening of October 8, when the fine building will be thrown open to the public. The singer, who returns to America on the Kronprinzessin Cecilie, has in prospect a season even busier than that of last year, when fifty concert engagements were filled in addition to her many appearances at the New York Metropolitan Opera House. The entire months of October and November and the first three weeks of December will be taken up with the concert tour that Loudon Charlton is booking.

Following a series of appearances in the East, Madame Gadski will go direct to Southern California, where six appearances under L. E. Behymer's direction will serve as a prelude to an extended Pacific Coast tour, to be followed in turn by appearances in the Northwest. Coming East, Madame Gadski will fill engagements in Kansas City, St. Paul and other cities en route, and then, after singing at various New England points she will rejoin the Metropolitan Opera forces. Several new operatic roles will be entrusted to the prima donna, whose popularity with the New York public has reached a point that marks her as one of the institution's conspicuous favorites.

Beginning in the latter part of January, Madame Gadski will again go on tour, filling engagements, among other places, in Ottawa, Quebec, Montreal, St. John, Halifax and other points in Northern New York. The singer's accompanist again will be Edwin Schneider, whose playing for several seasons has received flattering commendation.

Professor Hooper at the Helm.

Professor Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, is at the helm again in the institute offices located in the new Academy of Music, Lafayette avenue and St. Felix street, Brooklyn. During the summer months Professor Hooper and a force of assistants worked and carried on labors for the various departments of the Institute, up in picturesque Walpole, New Hampshire.

Next week the schedule of concerts and recitals to be given by the music department of the Institute will be announced. Madame Schumann-Heink is to open the season with a recital, Thursday evening, October 17. Other contracts closed include five concerts by the Boston Symphony Orchestra and five Saturday matinees by the New York Symphony Orchestra. Soloists, dates, etc., will be published next Wednesday.

Bella Alkins in Musical Comedy.

Bella Alkins, an American, who sang under the name of Isabelle l'Huillier at the Metropolitan Opera House in New York and at the Opera des Westens in Berlin, has decided to devote herself to musical comedy. The favor with which she met in "The Merry Widow," which she studied under the composer, Franz Lehár, was so decided that she was induced to give several representations at the Apollo Theater in Paris, where her success has been repeated.

Miss Alkins spent the month of August at Viareggio, Italy, and during her vacation continued studying under the supervision of Isidore Bragiotti, who has a school for singing in Florence in winter and in Viareggio in summer.

Oklahoma State Singing Convention.

The first session of the Oklahoma State Singing Convention, recently held in Mountain Park, Frederick, Okla.,

was voted a wonderful success. This convention was regarded merely as a temporary affair, an experiment, as it were, but the results have led to a permanent organization and the next session was held at Shawnee, in the northeastern part of the State. The August bulletin of the convention indicates that everything is progressing in the State of Oklahoma and that much is being done to help the cause of music. Members have not yet decided where the session of 1913 will be held.

Rogers as Writer and Lecturer.

Francis Rogers is earning almost as much fame as a writer as he enjoys as a singer. Several magazines have contracted with the baritone for articles on musical subjects, one in particular arranging for a series on the "Art of Singing." Mr. Rogers has shown still another talent, namely as lecturer. The little talks which preface some of his song recitals are becoming very popular.

Carl Flesch as a Family Man.

Carl Flesch, the great violinist, and marvelous interpreter of Bach, Beethoven and Brahms, includes among



CARL FLESCH AT HOME.

his virtues that of a loving father. The accompanying picture was taken at Rindsbach, near Ebensee, in the Aus-

VIOLIN OVIDE MUSIN'S VIRTUOSO SCHOOL

Recognized as the leading Institution for Violin Playing in this Country, where students and teachers receive personal instruction from the World Renowned Virtuoso and Professor, Ovide Musin.

The special SYSTEM which he employed with splendid success during the eleven years in which he held the position of Virtuoso Professor at the Royal Conservatory of Liege, comprises all the essentials to a perfect technique and control of the bow, and greatly LESSENS the time ordinarily required to master them.

CORRESPONDENCE lessons may be had from Prof. Musin by Violinists who cannot come to him for personal instruction. Madame Ovide Musin (Annie Louise Tanner) will receive a limited number of Vocal pupils. Instruction in technique of the voice, proper articulation, diction, style and interpretation, in English, French, German and Italian.

Address: OVIDE MUSIN, 81 West 76th Street, New York

Adele Krueger

DRAMATIC SOPRANO
Concert, Oratorio Recital

MANAGEMENT, CONCERT DIRECTION, M. H. HANSON, 437 Fifth Ave., N. Y. City

MME. MARY HALLOCK**BORIS HAMBOURG****HARRIS, Jr.****Germaine SCHNITZER**

Soloist with the Theodore Thomas Orchestra, Chicago; New York Philharmonic Orchestra; Cincinnati Symphony Orchestra.

3d American Tour—Jan., Feb., March and April, 1913
Exclusive Management: HAENSEL & JONES, Aolian Hall, 29 West 42d St., New York
BALDWIN PIANO USED

trian Alps. Flesch resides in Munich, when at home, and whenever a moment allows it, he spends some time with his children, who never seem so happy as when their father romps with them.

Harold Bauer and Carolyn Beebe.

The interesting picture presented herewith is that of Harold Bauer and members of his summer class at



CAROLYN BEEBE AND OTHER MEMBERS OF HAROLD BAUER'S SUMMER CLASS AT VEVEY, SWITZERLAND.

Vevey, Switzerland, including Carolyn Beebe, the well known New York pianist. The famous virtuoso of the keyboard will be easily recognized in the front of the group toward the left. Miss Beebe stands next to Bauer at his left.

Genevieve Bisbee in Glowing Health.

Genevieve Bisbee, New York artist and teacher, writes to THE MUSICAL COURIER about her happy and healthful vacation passed at Lake Placid, in the Adirondacks. Miss Bisbee was a guest at the Grand View Hotel. In her letter, the pianist states: "I am glad to say, after a health-giving summer in these beautiful mountains, I am returning to town with renewed vigor."

Ariani to Open Tour in Montreal.

Adriano Ariani, the Italian pianist, has been engaged by the Morning Musicale Club, of Montreal, for its second concert on January 2, 1913. This will be Ariani's first concert in America on his forthcoming tour, which will take him as far west as Colorado.

Sing in church, says an Eastbourne vicar, and don't mind if the lady in front turns round to look at you. No, no—since motor cars came in, the habit of turning at alarming sounds has become merely instinctive.—London Opinion.

FOSTER & DAVID
Present for 1912-13 Season

Mme. Eleonora de Cisneros

Mlle. Marguerite Starell

Lucia Dunham

Ruth Harris

Arthur Phillips

Baritone, London Opera Co.

Clayton Robbins

Baritone

Frederic Martin

Basso

Corinne Welsh

Contralto

BONARIOS GRIMSON

Violinist

Volpe Symphony Orchestra, Arnold Volpe, Conductor

500 Fifth Avenue, New York City

CONCERT PIANISTE

Management:

FREDERIC SHIPMAN

3835 Flournoy St., Chicago

Famous Russian 'Cellist

Returns to America for Season

of 1912-1913

Management, CONCERT DIRECTION

M. H. HANSON, 437 5th Ave., New York

European Managers, The Quilise

International Musical Agency, London

TENOR

RECITAL, CONCERT, ORATORIO

Management: M. H. HANSON

437 Fifth Avenue, New York

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American

should also be sent by those who desire their recitals or concerts to be attended.]

1 Square de la Tour-Maubourg,
PARIS, August 27, 1912.



SHEA, PERE ET FILS, ON THE AXENSTEIN NEAR BRUNNEN.

visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets

The two photographs shown in this article are of George E. Shea and his boys on a trip to Axenstein from Brunnen, where Mr. Shea has been spending part of the summer. The photographs very plainly reveal the little strip of ribbon which Mr. Shea now is privileged to wear in his buttonhole, having been decorated recently by the French Government in recognition of his long years of successful effort in behalf of French music. Mr. Shea is now in Lugano, but intends to return to Paris at an early date, to resume his teaching.

Alexander the Great—I mean Sébald, the new Paganini—who is now mountain climbing in Switzerland, writes from Chamounix: "Überall Regen und Schnee—nichts zu machen. Jetzt geht's nach Innsbruck!" Sébald returns to Paris in September and will remain here all winter.

Thuel Burnham writes from Chicago that he has had a most successful trip, has met many people and had many pupils. He also writes that he has many messages for me which he will deliver when he arrives in Paris next month. I hope they are pleasant messages; a critic never knows.

Julia Waixel, the New York pianist and accompanist, is spending a few weeks in Paris for pleasure purposes only. She is accompanied by Miss Richardson, of San Antonio, Tex., who is studying with Clark.

Oscar Seagle was entertained recently at Villa St. Clair, the summer home of Mr. Buckner, one of our American



OSCAR SEAGLE AT EASE.

residents here. The accompanying photograph shows Mr. Seagle in the center, May Peterson (who made such an excellent impression at her recent debut in French opera)

at his right, and Edward Clark, of Chicago, at his left. Miss Peterson and Mr. Clark are pupils of Seagle as well as of De Reszke.

Felice Lyne, d'Aubigné's pupil, who made such a sensation last winter in London, now is stopping at the beau-



SHEA AND HIS BOYS IN THE FUNICULAIRE GOING TO AXENSTEIN NEAR BRUNNEN.

tiful d'Aubigné villa at Sévres. Mr. d'Aubigné now lives there and finds accommodations for as many of his pupils as possible, but he also retains his studio in Paris.

L. E. Behymer, the prominent American West Coast manager, was here last week and gives glowing accounts of his long trip in Germany, Austria and Hungary, where he was lavishly entertained by the "royalties of the music world," beginning with "Cosima the First, Queen of Bayreuth." Among other things, "Bee," as we call him, told me that he had frequent conversations with Siegfried Wagner and found him very intelligent and well informed, though evidently suffering under the fact that he is the son of Richard, and is constantly expected to be somehow something extraordinary, because he is his father's son. He said he found Siegfried utterly different from what he expected after all the stories you hear about him. And I may add that this view coincides entirely with my own. Behymer tells me that Siegfried would like to go to America and visit the Panama Exposition at San Francisco, but that Cosima is afraid of the ocean, especially since the Titanic disaster, and as long as his mother lives he will probably not attempt the passage. Behymer was charmed with Weimar and said that for a man who had been preaching art and art centers as a pioneer for twenty-five years, it was truly a treat to get to this town, so full of memories of the great ones of the last generation. At Vienna he was taken care of by some of the opera people.

DELMA-HEIDE

(ROMA-MILANO)

Officier de l'Instruction Publique

Teacher of Italian "Bel Canto"

30 Rue Marbeuf (Champs-Élysées), Paris

Pupils prepared for Opera, Oratorio, Concert

Direct communication with opera impresari for engagement of singers.
(For 14 years European correspondent Musical Courier)

OSCAR SEAGLE

BARITONE—Master of Bel Canto

In America FEBRUARY to JUNE, 1913

Management: R. E. JOHNSTON, Commercial Trust Building
N. W. Cor. Broadway and 41st Street, New York
CHARLES L. WAGNER, Associate Manager
PARIS STUDIO: 17 Rue Mozart

Charles BOWES Vocal Instruction
Studio: 10 Rue Herran, Paris

STUDY MUSIC IN PARIS

A. J. GOODRICH

Florence A. GOODRICH

PIANO, SINGING, HARMONY, MEMORIZING, COMPOSITION, ORCHESTRATION, TIME and LABOR-
SAVING METHODS

4 Square Saint Ferdinand - - - Paris

ALEXANDER
SÉBALD VIOLIN SCHOOL

PARIS, 1 Square de la Tour-Maubourg

SHEA VOICE, PERFECT FRENCH, PURE STYLE
The first American man to sing in opera in France
Write for Treatise

PARIS, 5, Rue GOUNOD (Ave. Wagram)

CHARLES W. CLARK

AMERICAN TOUR
SEASON 1913-14

BARITONE

Permanent Address: 12 Rue Leonard de Vinci, Paris

L. d'AUBIGNÉ Teacher of Singing
11 rue de Magdebourg, Paris

Frederic PONSOT
TEACHER OF SINGING

For fourteen years assistant to Mme. Marchesi

Only teacher in Paris authorized to teach the Marchesi method.

151 Rue de Rome

REGINA DE SALES TEACHER OF SINGING

Pupils Prepared for Opera, Oratorio, Concert

40 Rue de Villejust (Ave. du Bois de Boulogne), Paris

Will Teach in Paris all Summer

SHEET MUSIC IN PARIS

Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIG'S Sheet Music House, 13 Rue Lafitte, near the Boulevard. Representative of Schott, Simrock and others.

Telephone 105-14

CONSERVATOIRE des Violinistes

ALBERTO BACHMANN

DIRECTEUR

203 Boulevard Pereire

PARIS

LAMPERTI-VALDA

SCHOOL OF SINGING

160 Boulevard Malesherbes

(Place Wagram) Paris, France

All Communications to be Addressed to

Mme. GIULIA VALDA

THUEL BURNHAM

TEACHER OF PIANO

Pupil of Leschetitzky and William Mason

119 Rue de la Tour (XVle) - - - PARIS

KATIE LIDDLE SINGER and TEACHER
Kurfürsten Str. 54, (corner
Georgen Str.) Munich, Germany

WAGER SWAYNE Pianists Prepared for Public Appearances
39 Rue de Prony (Parc Monceau), Paris

headed by Lilly Dorn, and everything was made pleasant for him. The opera house was lighted up so that he could visit it, and for the festival, although it was stated that the house was sold out, they somehow managed to give him a box. He was much impressed by Buda-Pesth and found it one of the most progressive cities in Europe. In Paris he was entertained by Oscar Seagle, Charlie Bowes and Mary Legrand Reed. Among those invited to meet him at Seagle's were Mrs. Reed, Mr. and Mrs. Arthur Alexander, of Los Angeles; Mr. and Mrs. Ross Davids, of New York, and Mr. and Mrs. Campbell-Tipton. Seagle sang and Behmer told me privately that he considered him one of the world's greatest baritones.

Behmer acknowledged that he never really had any very great faith in that "art atmosphere" that he had heard so much about in America as being a real thing in Europe. He said he never had seen it, this being his first trip to Europe, and was sceptical about it. But he added that, whatever doubts he may have had about it in the past, they had vanished very quickly in the presence of the fact. He did not seem at all sure that atmosphere was the right word for it, but he said he could understand perfectly why students made so much better progress in Europe than in America. He said he could not understand formerly why Americans should come abroad to study with American teachers. It looked so foolish for the teacher and the pupil both to come abroad. But this thing we call atmosphere for want of a better word made the matter clear to him. That was something that the pupil could not get at home; something very necessary to real musical education. Behmer has great faith in California. He believes that if America ever has a real art center, a real center where there is this atmosphere, it will be California. The climate, the great wealth of the country, and the large number of the leisure class living there, the insistent demand even now for the very best in music, all of these things give foundation for the belief that California will be the future musical center of America.

Massenet was not dead a day before there was talk of his successor to the Academie des Beaux-Arts. Messager and Gabriel Pierné are mentioned for this distinction.

Gustave Charpentier, Xavier Leroux and Paul Vidal, all three pupils of Massenet, are taking the initiative in collecting funds for a monument to the dead composer. It is also stated that the municipality of Rome are to commemorate the composer's stay in that city by a tablet to be placed opposite the Church of the Aracoeli.

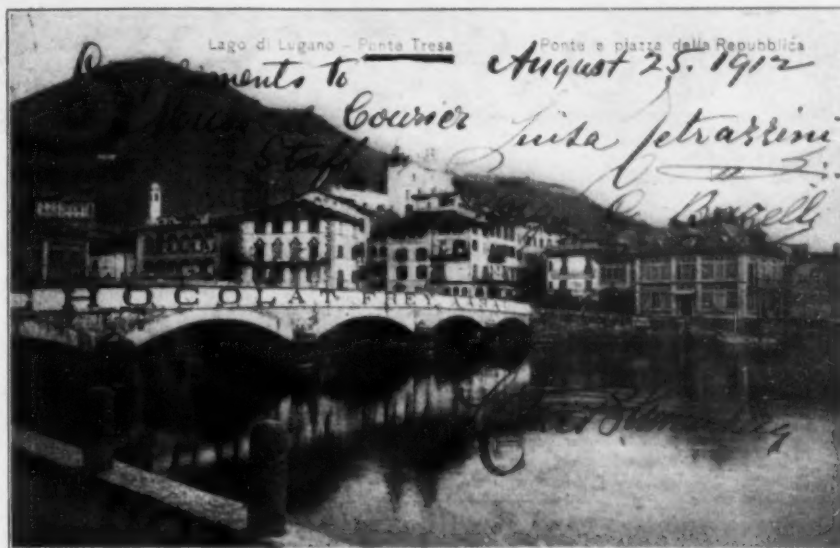
The memoirs of Massenet have just been published by Lafitte & Co. They were published originally quite recently by the Echo de Paris, a daily paper which gives much space to musical and artistic subjects.

"Comœdia" publishes the following story told by Madame Van Brandt: "One day Rimsky-Korsakow was in to see me. Seeing on the mantle-piece a photograph of Massenet he made a face and said: 'You don't like that kind of music, do you?' Just two years later I had the honor of receiving Massenet. Turning an unsympathetic eye on a picture of Rimsky-Korsakow, he said: 'You don't mean to say you like his music, do you?'"

"Comœdia" also is responsible for the following: One of the South American directors who had for years been playing Massenet's operas without paying any royalties, there being no copyright agreement between France and the Argentine Republic, sent the composer his own photograph, requesting him to return it with his autograph. He enclosed three francs for postage. Massenet returned the photograph with the following note: "I keep the three francs. It is at least something on account of what you owe me."

One day Massenet, dying of hunger after a long walk, stopped in a restaurant where the food was of very second-rate quality. Before leaving he called the proprietor, fell on his neck, and burst into tears.

"Master," cried the proprietor; "master, what is it?"
"Come, embrace me, my friend."
"Really, I hardly dare—"
"Come, embrace me!"
"Goodness, what has happened?"
"Alas! Alas!" cried Massenet, in a voice of despair.
"Why do you embrace me, master?"



TETRAZZINI SENDS COMPLIMENTS.

"You wish to know? You really insist upon knowing?"
"? ? ?"
"Embrace me, for we will never meet again, never! Your food was as atrocious as the padding of your bill."

And finally: An organ grinder was playing a melody from "Eve." The composer could stand the man's meth-

about Adam, who composed Eve after the first family row. Since then it has been told of so many other composers that THE MUSICAL COURIER regrets to be unable to publish the complete list, there being only thirty pages available for the purpose in the present issue.—Editor MUSICAL COURIER.)

A festival in honor of Massenet has been given at Scheyeningen by the Lamoureux Orchestra. Portions of "Phédre," "Thais," "Don César de Bazan," "Esclarmonde," etc., were played. The program states that the third act of "Manon" was composed at Scheyeningen in 1882.

On Sunday, August 18, the second afternoon musical was held by Mr. and Mrs. Charles W. Clark in the atelier of the famous baritone at No. 12 Rue Leonard de Vinci. Hosts of friends of the Clarks were present and enjoyed a program sung by the artist-host and some of the guests. Among those who sang were Oscar Seagle, baritone, and Lucille Stevenson, soprano.



CHARLES W. CLARK, BARITONE, AND HENRIOT LEVY, PIANIST, ON THE OCEAN.

ods no longer and went out to show him how to play it. Next day the organ grinder appeared with the large sign: "Pupil of Massenet." (Note: This story was first told

Many Bookings for Hartmann.

Haensel & Jones, managers of Arthur Hartmann, the violinist, report a gratifying number of engagements booked for that artist, the indications being that Hartmann will play one hundred dates this coming season.

TINA LERNER *Pianist*

SEASON 1912-13

Management: LOUDON CHARLTON, Carnegie Hall, New York
MASON & HAMLIN PIANO

MABEL BEDDOE

SEASON 1912-13

Management: LOUDON CHARLTON
Carnegie Hall, New York

MEZZO CONTRALTO

VAN YORX

THEO. Tenor

STUDIOS: 434 Fifth Avenue, New York
Tel., Murray Hill, 3701
TEACHES THIS SUMMER

GEORGE HAMLIN

Available Entire Season for Concerts

Member Chicago Grand Opera Co.
Address: 5525 Woodlawn Avenue, Chicago
E. L. BRIGGS, Secretary

FLORENCE MULFORD

CONTRALTO

Formerly with Metropolitan
Opera Company
HAENSEL & JONES
Aeolian Hall, 29 West 42d Street
NEW YORK

Personal Address:

1104 Broad Street, Newark, N. J.
Phone. 825 W-Market

HOLDING Violinist

Season 1912-13

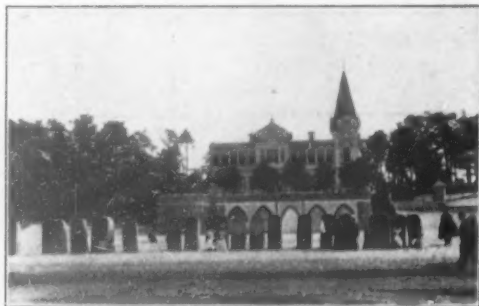
Management: ANTONIA SAWYER, 1425 Broadway, New York

MOSCOW

Arbatte 55, Deneshny 32.
Moscow, August 21, 1912.

Nations of the Slavonian races have been regarded as musical ever since their beautiful national songs first became known to the world. And as time went on, Slavonian composers of music in the large forms have added more and more to their reputation. Russian music is performed and admired everywhere. Czech music has achieved fame through Bohemia's composers.

What has Poland to offer in matters of music at the present day? Poland, which once had Chopin to mourn



CONCERT HALL AT MAJORENHOF.

the misery and misfortunes of his nation in melodies of striking force and undying beauty! What are the musical achievements of the Poles at present? Poland, that unhappy land, suffering oppression on one side from Russia and on the other from Germany, was not able to do much for art in the last century, as the country's struggles for freedom required all its strength! Notwithstanding all its great troubles, however, Poland has produced some artists and musicians richly gifted, who express the nation's feelings in song, story and picture. Individuality and national color mark their work. The aristocracy of Poland always

has done much for the flourishing of art in that country, and the marked musical activity there in recent years is partly due to encouragement of the nobility. They established a musical society for orchestral concerts in Warsaw,



BIRNBAUM,
Conductor of the Warsaw Philharmonic.

so as to make that place the musical center of Poland. This organization was inaugurated in 1900 and was named the Philharmonic Society of Warsaw. Nosrowski, director of the Conservatoire, was the first conductor. Afterward came Raychmann, Mlynarski, Prohaska and Reznicek to

continue the good work. In 1903 Lubomirski reorganized the society and conducted the reinforced orchestra most artistically. After him came Fitelberg, a brilliant leader, who made such a hit that he was invited to Vienna to direct one of the big orchestras in the Austrian capital. Zdzislaw Birnbaum succeeded Fitelberg at Warsaw, and now has under him seventy players of high rank. Birnbaum attained fine results and fills his post with ability and tact. Twelve subscription concerts are given during the winter, a series of three concerts weekly, with low prices, and a course of Sunday matinees, with programs of standard works.

The activity and musical enterprise displayed by the Warsaw Philharmonic Society undoubtedly influenced music all over Poland, reawakening the dormant tonal gifts in the nation. Talented young men were moved to the development of their musical powers and had splendid chances for hearings, as the concert programs were de-



THE WARSAW PHILHARMONIC.

voted largely to native music. At present, Poland has a well recognized school of music, national in color, prolific in melody and characteristic in harmonization.

Dreamy, sometimes passionate and even stormy, Polish music makes a strong appeal to the imagination and is bound to find favor whenever and wherever heard. For instance, there is Rózycki, absolutely modern, who handles the large forms freely and also has composed operas; Szymanowski, a serious composer, credited with many works reminding one of Max Reger in their very complicated fugal form. Stojowski, at his strongest in orchestral compositions, with glowing modulations and splendid harmonization, well worked out in details; Melcer, to whom the competition at Petersburg was awarded. Then Poland has further Statkowski, Szopski, Morawski and many others too numerous to mention, but all of them able and interesting. Karłowicz, who died two years ago (he was killed by an avalanche in Switzerland), introduced a new phase into Polish music, as he was a philosopher and became the apostle, the messiah of Polish music. Karłowicz dealt with new ideas, requiring new means of expression. The spirit of Nietzsche pervades his music, which is marked by breadth of conception and generally imposing largeness. His symphony, "Urwigie Lieder," is one long page of heart revelation. It has three movements: (1) Das Lied von der ewigen Sehnsucht; (2) Das Lied von der Liebe und dem Tode; (3) Das Lied vom All. The soul is stirred by this music, with its abounding beauty and inspiration.

Zdzislaw Birnbaum, the above mentioned conductor of the Philharmonic Society, was invited with his orchestra to play this summer at Majorenhof, an elegant seaside resort near Riga. (Poor musicians! They never have a vacation, especially orchestral players.) I had the opportunity of hearing them, and listened to some delightful performances. Especially a concert devoted to Polish music made a thoroughly strong impression on me. There was something new and fascinating in that music. The "Urwigie Lieder" of Karłowicz gave a clear idea of the magnitude and depth of his grand conception. The orchestra played extremely well, and Birnbaum made evident his strong sympathy with Polish music.

ELLEN VON TIDEBÖHL.

Catharine Elston in New York.

Catharine Elston, formerly THE MUSICAL COURIER representative in Pittsburgh, Pa., paid a visit to New York last week and while in the metropolis interviewed several managers about bringing artists to her city. Miss Elston is the librarian at the University of Pennsylvania, and besides her work there undertakes the local management for musical celebrities.

Connell Re-engaged at Milwaukee.

Horatio Connell, the popular basso, sang the baritone part in Wolf-Ferrari's "New Life," at Milwaukee with such success, last year, that he has been re-engaged to sing the same part at the forthcoming second production of the work, in Milwaukee, November 4.

VOICE TRIALS

Schola Cantorum of New York (MacDowell Chorus)
KURT SCHINDLER, Conductor
at 109 West 55th St.
Sept. 18, Wednesday, 3 to 7; also 8 to 10 P. M.
Sept. 19, Thursday, 3 to 7 P. M. only

ERNEST SCHELLING

PIANIST

IN AMERICA ENTIRE SEASON

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York

STEINWAY PIANO USED

GRACIA RICARDO DRAMATIC SOPRANO
TOUR 1912-13 NOW BOOKING
Address: ANTONIA SAWYER
Metropolitan Opera House Bldg., 1425 B'way, New York

A. CARBONE
MASTER IN THE ART OF SINGING
(Of the Old Celebrated Italian School of "Bel Canto")

Will Move on October First from Carnegie Hall to the
NEW AEOLIAN HALL, West 42d Street, Opposite the Library, New York City
A. BONCI, the famous Tenor, and many other celebrated Singers endorse and recommend Signor A. Carbone as one of the very few true and reliable Vocal Teachers to be found today in America and Europe.

ALICE MERRITT-COCHRAN SOPRANO
113 Macon Street, Brooklyn, New York
Phone 2925 Bedford

FOSTER & DAVID, 500 Fifth Avenue, New York, Announce the First American Tour of

BONARIOS GRIMSON Violinist
SEASON 1912-1913

CARL BUSCH CANTATA SUNG IN COPENHAGEN.

Carl Busch, who is known in this country as the "Kansas City Composer," is nevertheless widely known in Europe, where his compositions have been played and sung by the



CARL BUSCH.

best artists. Mr. Busch went abroad the past summer, and while in Copenhagen, his cantata, "The Brown Heather," was presented there under the direction of the composer.

The text of "The Brown Heather" is by Jaeppe Askjaer; the work was written for the Danish-American National Park dedication, which was originally planned to be given in the Court House, when the formal presentation of the park deed to the king was to take place. On account of the court mourning these festivities had to be called off. Later it was decided to produce the cantata in the Tivoli Concert Hall, on August 3. The forces uniting in the presentation were the Danish Students' Chorus, the Tivoli Symphony Orchestra and two popular soloists, Holboell and Bjoern. Besides the Busch cantata the program also included George W. Chadwick's "Melpomene" overture and Hugo Kaun's "Festival March" and "Hymn to Liberty."

The Busch cantata made such a profound impression that it was immediately decided to repeat the work later on this season. Among the notables present were the Danish and the American Ambassadors, Count Moltke and Dr. Egan, as well as many of Copenhagen's musical celebrities. Immediately after the concert Mr. Busch left for Aarhus, where on the following day he was presented to the king and queen and lunched with them at their summer castle, Marseillisborg.

Mr. and Mrs. Busch spent a month in Norway, a month in Denmark, and after a short visit to Sweden, left for Berlin and Paris September 1, and will sail for America September 23, reaching home in time for Mr. Busch to begin rehearsals with the Kansas City Symphony Orchestra for the second season.

Translations from three of the Danish papers follow:

The concert which preceded the dedication of Raebild Park took place last night in Tivoli with Carl Busch's tone poem, "The Heather," as the chief attraction. The work was originally intended to be sung at the court house ceremonies, but these had to be called off on account of the court mourning. It was then decided to give the work under Busch's direction in the concert hall in Tivoli and this was a good idea, for "The Heather" proved to be an impassioned and melodious work that pleased, indeed at times made a strong impression, particularly in the beautiful idyl, "Sun Goes Down." But also in the broadly planned orchestral prologue and the following chorus with solo it was plain that Mr. Busch had not forgotten his Danish ancestry while living in Kansas City. It is to be hoped that we will soon have an opportunity of hearing this work again.—Kobenhavn.

The Danish-American concert in Tivoli, besides being festive in character, was of great artistic value—thanks to Carl Busch. In the first part of the program we became acquainted with his "Old Folks at Home," an American folk melody, developed

contrapuntally and full of color. We received, however, a much deeper impression of what Busch is as a composer in the second part of the program, when his cantata, "The Heather," was sung. It was an unusually happy acquaintance we made in this work and the Copenhagen public should be given an opportunity to hear the cantata again the coming winter season. It was a work without the stereotyped form, natural music without tonality, beautiful music without jingle, genuinely felt music without sentimentality, music developed artistically without refinement. None of our home composers write more Danish than Mr. Busch has done in this work in far away Kansas City, and it is as if the national instinct (just on account of that big distance) has remained fresh and green and saved from being stamped out. The composer-director was the subject of overwhelming demonstrations that culminated in the presentation of an immense laurel wreath, a fanfare by the orchestra and a number of curtain calls and bravos from the audience.—National Tidende.

The second part of the program was given in honor of our visiting countrymen and with one of the best known composers, Carl Busch, at the conductor's desk, who conducted with an experienced hand his cantata, "The Heather," written to Askjaer's heartfelt heather pictures. Mr. Busch showed himself not alone a well informed musician, but also a real tone poet, who has something in his heart. The introductory tone picture alone demonstrated this at once; there was a genuine national lyric throughout his music, which combines the Danish heart with the great impulses from the other side of the Atlantic. Also the chorus parts with their peculiarities testified to his masterly ability. We have here a composer who is to be reckoned with. At the close Mr. Busch was presented with a colossal laurel wreath tied with the Danish colors.—Berlingske Tidende.

Music and Mammon.

Apropos of a certain rich man's purchase of a mine for \$400,000 that he sold for \$80,000,000, a Chicago broker told, rather bitterly perhaps, an apocryphal story about him.

"When he was a baby," the broker said, "his mother used to sing him to sleep. 'Sing a Song of Sixpence,' was the lullaby she employed.

"As soon as he learned to talk his first logical remark was an interruption to this lullaby.

"Sing a Song of Sixpence," crooned his mother.

"And the baby, shaking its little head and smiling in a wheedling way, said:

"Make it a quarter, ma, and I'll go to sleep right off."

—Washington Star.

New Picture of Bonci.

A new picture of Alessandro Bonci, taken with Vanda Segre, a favorite pupil of Kubelik, is herewith presented. Miss Segre has been successful in London and Bonci de-



BONCI AND VANDA SEGRE.

clares she is a remarkably gifted girl. The young violinist is longing to come to America.

"Suppose a trust were to control all composers?"

"Then another trust would be organized to control the public."

I
R
E
N
E**ARMSTRONG****SOPRANO**
Recital Programs
Management:
ANTONIA SAWYER
1425 BROADWAY**STOJOWSKI**The Eminent Polish Pianist and Composer
IN AMERICA SEASON 1912-13**CONCERTS and INSTRUCTION for Advanced Pupils**

Exclusive Management:

CONCERT BUREAU OF THE VON ENDE MUSIC SCHOOL, 85 West 90th St., New York

**GUILMANT**
ORGAN SCHOOL**== REOPENS ==****Tuesday, October 8th**

NEW CATALOG READY. 44 West 12th St.

SCHUMANN-HEINK

Direction: THE WOLFSOHN MUSICAL AGENCY, 1 West 34th Street, New York

"STEINWAY PIANO USED"

NOW IN AMERICA**Dates Now Booking, Season 1912-1913-1914**

Madame Cahier's Engagements.

The numerous engagements filled last season by Madame Charles Cahier offers strong proof of the high esteem in which the American contralto is held in Europe, and particularly in Germany, where she has been located for the past nine years. Among the many engagements the con-



MADAME CHARLES CAHIER AND M. CAHIER "ON THE ROCKS" AT HANKO-BAD, NORWAY.

tralto has filled—in addition to her frequent appearances as leading contralto of the Imperial Opera in Munich, Vienna, and other cities—have been appearances at the Gewandhaus concerts, under Arthur Nikisch; the Museum concerts, under Mengelberg; the Mahler festivals in Mannheim, Munich, Vienna and Graz, under Directors Brune, Walter, Bodansky and Weis von Ostborn; the Liszt festival in Heidelberg, the Schumann festival in Munich, the Wagner festivals in Munich and Budapest, and the two guest appearances at the Metropolitan Opera House, New York. Recitals were given in many European cities, as will be the case in America this coming season when a three months' tour will be made under Loudon Charlton's management. Operatic, oratorio and orchestral appearances will likewise be features of Madame Cahier's brief return visit to her native land.

Madame Cahier is best remembered in this country as Mrs. Morris Black. She was born in Tennessee, and is a daughter of the late Col. I. N. Walker of Indianapolis. She has many friends in that city, and many in Cleveland, Chicago and New York, where her social and professional prominence prior to her departure for Paris to continue her studies under Jean de Reszke is well remembered.

Following her debut in Nice, the contralto was offered an operatic engagement in Germany, which resulted in her coming into such favor that she has since made that country her home. Each season she has sung with increasing success in Germany, Austria, Poland, England and France and the Scandinavian countries. Her husband, Charles Cahier, is a Swede of French extraction.

Flonzaleys in Switzerland.

The members of the Flonzaley Quartet are depicted in the accompanying picture enjoying a cool day on the



FLONZALEY QUARTET.

heights, overlooking Tronchet, Switzerland. This superb string chamber music organization will make another tour

of America this season under the management of Loudon Charlton.

Harris and Henschel to Confer.

When Victor Harris goes abroad next summer he will spend a day in London with Georg Henschel, for the purpose of hearing some of Henschel's latest composition, which the latter will finish for the St. Cecilia Club of New York, of which Mr. Harris is the musical director.

Mr. Harris made his usual trip to Europe this summer, spending four months between the Continent and England and Scotland. Writing from Farlie House, Beaulieu, N. B., Scotland, a fortnight ago, Mr. Harris stated that he would sail for New York on the steamship Lusitania, leaving Liverpool September 7. When Mr. Harris arrives in New York, this week, he will announce his plans for the season.

Duttlinger's Appearances.

Veda Duttlinger, the distinguished young violinist, who will be under R. E. Johnston's management in America, from November 15, already has entered upon her European engagements booked for the early part of this season.

Miss Duttlinger plays with the Riga Symphony Orchestra, Georg Schneevoigt, conductor, on August 31. The



ILSE VEDA DUTTLINGER.

program includes the Dvorák violin concerto in A minor and W. Ernst's "Othello Fantasie." Under the same conductor the gifted violinist is booked for an appearance with the Helsingfors Symphony Orchestra in Helsingfors, on October 11 and October 13, when she will be heard in the Tchaikowsky Violin Concerto, Sarasate's "Carmen Fantasie," the Lalo "Symphonie Espagnole" and Wieniawski's "Souvenir de Moscow."

Trouville, Deauville, Dieppe, Vichy, Engheim and a score of other favorite French watering places have been enjoying short but really charming opera seasons, at which artists of good standing may be heard.—New York American.

The new opera, "Colonel Chabert," has been taken by Dippel for America and also taken by the Paris Grand Opera.

Hinshaw at Bayreuth.

Kapellmeister Felix Landau, of the Hamburg Opera, and associate conductor at Bayreuth, has been assisting William Hinshaw in the study which that singer has been making of the role of Hans Sachs, under Walter Soomer.



LANDAU AND HINSHAW.

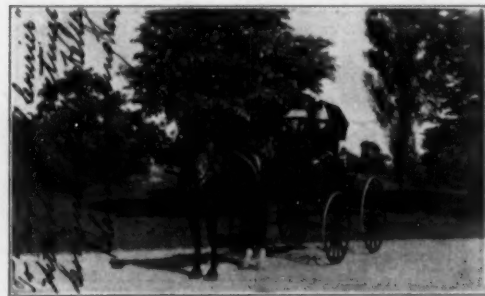
Mr. Hinshaw is the figure to the right and a most imposing figure he is, too.

Liebeslied.

There was a sound of revelry by night. The Bloggses were giving a party. Mr. Bloggs had just obliged with the touching ballad, "Tis Love that Makes the World Go Round," and Master Bloggs seized the opportunity to sneak behind the screen with father's pipe. Shortly afterward it was observed that Willie wasn't well. His face was pallid, and his eyes stood out. Cried out Mrs. Bloggs: "Goodness, child, what's the matter? I do believe you have been smoking!" Willie feebly shook his head. "Taint that, ma," he replied untruthfully. "If it's true what father's been singing about, I—I must—be—in—love."—San Francisco Argonaut.

Mesdames Rider-Kelsey and Cunningham.

The accompanying card of greetings to THE MUSICAL COURIER was received last week from Madame Rider-Kelsey, the soprano, and Mrs. Claude Cunningham, wife of the American baritone, who are spending their vacation in Maine. The celebrated singer is holding the reins,



while Mrs. Cunningham is shading the pair with her parasol.

Julius Epstein, the celebrated piano pedagogue of the Vienna Conservatory, celebrated his eightieth birthday not long ago.

Xaver SCHARWENKA

THE EMINENT POLISH COMPOSER-PIANIST

("Royal Prussian Professor; Court Pianist to the Emperor of Austria-Hungary; member of the Prussian Royal Academy of Arts, Berlin")

American Tour Entire Season 1912-13

Management: R. E. JOHNSTON, Commercial Trust Bldg., 1451 Broadway, New York
BALDWIN PIANO USED

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Phone, Avon 2923-R.
CINCINNATI, Ohio, September 7, 1913.

Musicians are pouring into the city with every train fresh from vacations spent in resting by mountain or lake or traveling in Europe. The Cincinnati Conservatory of Music, which has had one of the largest summer schools in its history, is just now being put into tip top shape for the winter. New kitchens, the very latest word in complete sanitation and convenience, are being installed, hardwood floors are being laid in the big dining hall, and a new bakery with a master baker arrayed in spotless linen will henceforth be one of the sights for out of town visitors to inspect. Bertha Baur, the director of these myriad activities, spent part of the summer visiting friends in Chicago, relinquishing her usual trip abroad to be with Clara Baur, who is always happiest when at the helm of the conservatory which she founded in 1867. Among the conservatory artists who have returned and resumed work with their classes are Mr. and Mrs. Theodore Bohlmann, who attended the German-American Teachers' Convention in Berlin. One of Mr. Bohlmann's compositions was honored with a place on the German-American composers program (directed by Frank van der Stucken) at this convention. Paulo Martucci spent an enjoyable summer in Italy with his parents. Frederic Shailer Evans deferred his usual trip abroad till 1913 while he explored Canada. Hans Richard, Bernard and Julius Sturm made up a trio at Petoskey, Mich. Hugo Sederborg has failed to return, being a victim of hay fever and exiled to Michigan until cold weather. Edgar Stillman-Kelley also spent the summer in Michigan. Signor Tirindelli, George Leighton and a number of other teachers taught in the summer school and therefore went vacationless. Walter Chapman, a young pianist of unusual talent, has been added to the conservatory teaching force.

The College of Music opened September 5 with a large enrollment. Mr. Gantvoort, manager of the college, who

was seriously ill the early part of the summer, is fully recovered and busy with many plans for the coming season. Albino Gorno spent the summer at Lugano, Italy, Johannes Miersch joined his brother, Paul Miersch, the composer, in New York and together they made a flying visit to Germany. Louis Victor Saar, who has been requested by the National Federation of Musical Clubs to serve as one of the judges with Maud Powell and Ernesto Consolo in the competition for American composers this fall, took a late vacation in northern Michigan with his family. Romeo Gorno spent his vacation at the seashore. Giacinto Gorno taught in the summer school and retired to the country during August. Walter Werner rusticated at Detour, Mich., where he maintains a summer cottage and a powerful motor boat. Ernest la Prade immolated himself on the altar of the summer school, as did Ignatz Arbiewicz, both playing in the Summer Symphony Orchestra at the Zoo. Lillian A. Rixford spent the summer at White Sulphur Springs. Louise Church went to Harbor Beach, Mich. Otilie Dickerscheid and Mary Venable toured the Great Lakes. Adele Westfield visited on Long Island. Lino Mattioli enjoyed the bathing at Atlantic City. Douglas Powell is still in London, and Madame Dotti, after a rest at Mt. Clemens, visited colleagues in the East.

Tecla Vigna has returned from a most delightful trip to the scenes of her early operatic triumphs at Milan, Italy, and is hard at work in her Fourth avenue studio.

Adolph Stadermann, official organist for the May Festival Association, has resigned as organist of St. Lawrence Catholic Church. Mr. Stadermann declares business is just a little too good and he cannot keep pace with his many duties and growing classes.

JESSIE PARTON TYREE.

ARTISTS FOR MAINE FESTIVALS.

The Maine Music Festivals are scheduled to take place at Bangor, October 10, 11 and 12, and at Portland, October 14, 15 and 16. The artists engaged for both festivals are: Madame Nordica, Madame Rappold, Carrie Bridewell, Julie Lindsay, Franklin Holding, Frank Ormsby, Harold Meek and Giordano, the Italian tenor. Madame Nordica sings on the first nights in both cities, with Madame Bridewell, Mr. Ormsby and Mr. Meek, assisted by the large festival chorus and orchestra.

The second nights of the festivals will be devoted to a performance of the first act of Verdi's "Otello" and other numbers, and the singers will be Signor Giordano, Julie Lindsay, soprano; Mr. Ormsby, tenor, and Mr. Meek, baritone.

Madame Rappold sings on the third night in both cities, and appearing with her will be Madame Bridewell, Messrs. Ormsby and Meek and the large chorus and orchestra. The program includes scenes from "La Gioconda."

At the first matinees in Bangor (October 11) and Portland (October 15), Franklin Holding, a Maine artist, will play; Madame Bridewell will sing and the orchestral program will include Schubert's "Unfinished" symphony, the Mendelssohn violin concerto and numbers by Massenet, Tchaikowsky and Chabrier. At the second matinees in Bangor (October 12) and in Portland (October 16), a popular program will be offered with Julie Lindsay, Harold Meek and the chorus and orchestra in selections from the music of Weber, Rubinstein, Tchaikowsky and other composers.

William R. Chapman is again the musical director of these festivals. The following Maine singers will assist at the performance of the excerpt from Verdi's "Otello": First tenors—Ernest J. Hill, Carl C. Hascall, Herbert S. Kennedy, Jr., Prince S. Hayden. Second tenors—Fred S. Kennedy, Herbert W. Barnard, Jr., Arthur L. Douglass, John O. Burke. First basses—Walter I. Kennedy, Harold E. Colby, George E. Laird, Howard R. Stevens. Second basses—Charles E. Wyer, Henry L. Eustis, Frank H. Pierce, James F. Macy.

The officers of the Eastern and Western Maine Festival Associations are:

Eastern Association.—F. O. Beal, president; George S. Chalmers, clerk and treasurer; Executive Committee, F. O. Beal, C. J. Wardley; directors, Hon. F. O. Beal, J. M. Bright, C. J. Wardley, F. W. Rollins, M. H. Andrews, P. H. Longfellow.

Western Association.—Edward A. Noyes, president; F. E. Boothby, vice-president; Irving F. True, clerk; John M. Gould, treasurer; Executive Committee, E. A. Noyes, John M. Gould, A. S. Woodman, Irving F. True, clerk; Emma L. Chapman, F. E. Boothby, Frank B. Milliken, George E. Smith, Festival Chorus presidents.

Leps at Pittsburgh Exposition.

After a successful season at Willow Grove Park, Philadelphia, where according to statements by the park authorities, during a number of days of the Leps engagement, over 70,000 people attended the concerts given by the orchestra. The same body of artists is to play at the Pittsburgh Exposition early in October.

The orchestra consists of picked members of the Philadelphia orchestra, but the engagement is solely and entirely under the direct management and direction of Wasili Leps. There will be symphony programs, operatic programs, a Mendelssohn, a Beethoven, and a French program, besides those of a more popular nature.

Soloists to appear are John K. Witzemann, concertmaster; Alfred Lennartz, solo cellist; Anton Horner, the widely known French-horn virtuoso; Francis La Pitina, harpist and others.

The wonderful attendance at the orchestral concerts at Willow Grove speaks well for the musical taste of the Philadelphia public, perhaps one of the most critical and music loving in this country, as there is no institution like Willow Grove Park to be found anywhere else, perhaps, in its magnitude, not even in Europe.

Mr. Leps has received several very good offers for himself and his orchestra for the spring, summer, and fall of 1913, and as he is an excellent program maker and makes a specialty of employing only artists of the highest standing, "Leps and his orchestra of fifty Philadelphia artists" are sure to be a drawing card wherever they appear.

New Position for Morrill Pupil.

Bertha Kinzel, a soprano, who has studied with Laura E. Morrill, has been engaged as soloist by the Park Presbyterian Church, Amsterdam avenue and Eighty-sixth street, New York, to succeed Anna Case, of the Metropolitan Opera Company. Mrs. Morrill states that Miss Kinzel possesses an unusually beautiful lyric voice, which some of her admirers have likened to one of the great prime donne. She is, moreover, a good musician and is endowed with a personality that is most attractive.

Mrs. Morrill has conducted a summer school at Darien, Conn., for several months and this week will return to New York for the reopening of her studios in the Chelsea, on West Twenty-third street, near Seventh avenue, Monday, September 16. During the winter, the Morrill musicales will be given and Morrill pupils in the professional ranks as well as those in other grades, will appear.

A Conservative yet Progressive Policy

has been maintained since the building of the first

Knabe PIANO

75 years ago. To forever keep in advance of the times, yet conserve all the cherished prestige of this remarkable piano has ever been the watchword of its makers.

KNABE PLAYER-PIANOS

combine all the beauties of Knabe tone with the highest possible efficiency of expression control—in every sense
THE WORLD'S BEST.

Representatives throughout the world. Catalogs and information forwarded upon request. New York prices universal with freight and expenses added to outside points.

THE KNABE

The World's Best Piano

ESTABLISHED JANUARY, 1880

PUBLISHED EVERY
WEDNESDAYBY THE
MUSICAL COURIER COMPANY
(Incorporated under the laws of
the State of New York)
MARC A. BLUMENBERG, President.
ALVIN L. SCHROEDER, Sec. and Treas.
S. E. Cor. 39th St. & 5th Ave.Cable address: Paganini, New York
Telephone to all Departments
4292, 4293, 4294 Murray Hill

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, SEPTEMBER 11, 1912
No. 1694

OFFICES AND REPRESENTATIVES

PARIS OFFICE. The Paris Office is under the direct supervision of the Editor-in-Chief. Address: Frank Patterson, 1 Square de la Tour, Maubourg.
MIDDLE WEST DEPARTMENT.
Chicago Offices, 615 to 625 Orchestra Building, Rene Devries in charge.

LONDON.
Mrs. Evelyn Kaesmann,
The New Victorian Club, 80A Backville Street, Piccadilly, W.
Cable and telegraphic address: "Evelkasa."

BERLIN, W.
Arthur M. Abell, Jenaer St. 31.

MUNICH.
H. O. Osgood, Schraudolph Str. 13.
Cable and telegraphic address: "Osgood, Munich."

LEIPZIG.
Eugene E. Simpson, Nürnbergerstrasse 27.

DRESDEN.
Mrs. E. Potter Frisell, Eisenstrasse 18.

MILAN.
Signor G. Lucardi, Via S. Pietro all' orto 18.

ROME, ITALY.
Mrs. Dolly Pattison, 99 Via Francesco Crispi.

VIENNA.
Lolita D. Mason, VIII, Buchfeldgasse 9/3.

MOSCOW, RUSSIA.
Ellen von Tidebühl, Arbat, 34 Demoschyn.

THE HAGUE.
Dr. J. de Jong, office of Het Vaderland.

STOCKHOLM, SWEDEN.
Louise Upling, Roslagsgatan 27, (by Karlson).

NORTHERN PACIFIC COAST, INCLUDING SEATTLE AND VAN COUVER.

Mina May Hamilton, 220 Menzies Street, Victoria, B. C.

BOSTON.
Blanche Freedman, 84 Gainsboro Street, Suite 2. Phone: B.B. 5554.

PHILADELPHIA, PA.
Miss Jennie Lamson, 1710 Chestnut Street.

Home address: The Powelton, Apartment B-4. Telephone: Preston, 5557A.

PITTSBURGH, PA.
Hollis Edison Davenny, 545 Western Avenue, N. S.; Telephone: Cedar 2791R.

BUFFALO, N. Y.
Core Julia Taylor, 619 Richmond Avenue.

CHARLESTON-ON-KANAWHA, W. VA.
Dept. of Southern Schools. Wm. S. Mason, 1300 1/2 Quarrier Street.

MINNEAPOLIS, MINN.
Mrs. Helen Edith Dickinson, 2221 Humboldt Ave., So.

ST. PAUL, MINN.
Mr. Johnson McClure Bellows, Musical Editor of St. Paul Dispatch and Pioneer Press.

ST. LOUIS, MO.
David J. Macdonald, 680 Amelia Avenue, Webster Groves.

Phone: Webster 505.

LOUISVILLE, KY.
Katherine Whipple-Dobbs, care of D. H. Baldwin & Co.

COLUMBUS.
Mrs. Ella May Smith, 60 Jefferson Avenue.

CLEVELAND.
R. N. O'Neil, 1817 73d Street.

PROVIDENCE, R. I.
Bertha Antonette Hall, A. A. O. G. O., 501 Butler Exchange.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

NOTICE TO ADVERTISERS.—Reprints of press notices from other papers will hereafter be accepted for publication in THE MUSICAL COURIER only at the regular advertising rate per inch or line. All such notices must be accompanied by the originals from which they are quoted. Managerial announcements about artists will be accepted only when they are news and must be sent subject to editorial revision.

SUBSCRIPTIONS: Including Delivery

Invariably in advance.

United States	.....	\$5.00
Canada	.....	90.00
Great Britain	.....	£1 5s.
France	.....	81.25 fr.
Germany	.....	20 m.
Entered at the New York Post Office as Second Class Matter.		
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.		

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$300 a single column inch, a year.

On reading pages, having three columns to a page, \$400 an inch, a year.

Reprints, business notices, etc., at \$1 a line. Broken lines counted as full lines. Headings counted as two lines per heading.

Full page advertisements, \$400 per issue.

Column advertisements, \$150 per issue.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 3 P. M. Saturday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

OTTO LOHSE will assume control of the orchestra and direction at the Theatre de la Monnaie, Brussels, in October.

THEY say that one of the worst places for a sore throat is Tunis. If that is so it ought to be crowded with singers. But that would be too nice.

RICHARD STRAUSS is to write a Russian ballet, the subject of which is to come from Hoffmannsthal and another friend, a Russian. White bears, pogroms, and caviar will be leading subjects.

EXACTLY two months from today, or on November 11, the Metropolitan Opera House will reopen its doors with a performance of "Les Huguenots," the cast to comprise Caruso, Destinn, Frieda Hempel, Matzenauer, etc.

AFTER all, then, Muratore, the Paris tenor, will not come to America this season. It is explained that he could not get a leave of absence. Lina Cavalieri, too, announces her inability to appear at the Wintergarden, in New York, as planned. She also could not get a leave of absence.

WHILE 1913 has been generally accepted as the year in which Wagner's "Parsifal" will be free from copyright restrictions in Germany, the fact is that the law of the Fatherland does not permit indiscriminate performances of that work until January 1, 1914. In other words, the year 1913 is inclusive in the "Parsifal" copyright.

OCTOBER 31 is the date set for the opening at Philadelphia of the combined Metropolitan and Philadelphia-Chicago opera companies. The season is to continue into February. Arturo Toscanini will direct the Metropolitan company, while Cleofonte Campanini will lead the Philadelphia-Chicago organization. Heading the general list of singers are Caruso, Tetrizzini, Dalmore, Garden, Gagliardi, Zenatello, Gadski, Amato, Farrar, Sammarco, Saltzman-Stevens, White, Fremstad, Homer, Whitehill, De Cisneros, Matzenauer and Destinn.

THE plan to organize a trust of musical managers on the Pacific Coast, so as to control the attractions that are engaged in Europe for America by Eastern managers, will fail for one reason only, and other reasons are not necessary. One of the parties engaged in it cannot be trusted, and his ignorance alone is sufficient to make it impossible to depend upon him, and the others who know him know this. It has been demonstrated that great artists can go to the Pacific Coast without even corresponding with him, much less paying any further attention to him. How can he have any position of trust?

It is a significant fact that the only opera houses which up to the present have contracted to produce Strauss' "Ariadne auf Naxos" after the Stuttgart premiere, are those in the small cities, Barmen, Dortmund, Düsseldorf, Freiburg, Kaiserslautern, Braunschweig, Königsberg, Mayence, Saarbrücken, Stettin, and Zweibrücken. The large cities evidently believe in playing the game safe, awaiting the result of the initial performance and reading the early criticisms. After America's experience with "Rosenkavalier," which has not yet made its appearance here, not even the boldest musical prophet would hazard a guess as to when "Ariadne auf Naxos" will be heard in this country.

THERE are a great many people who have prejudices against Roosevelt, and a lot of people have prejudices against Wilson, and there is another set

of people who have prejudices against Taft, and then another set of people who have prejudices against THE MUSICAL COURIER. Probably these prejudices are all generated because the persons or institutions involved in them also have prejudices. That person who claims that he is free from prejudice, at once acknowledges that he is the most prejudiced of all; he is so prejudiced in his own favor that he cannot realize himself, which reminds us of the old saw, that a man, thrown upon his own responsibility is necessarily obliged to recognize his own recognizance.

ACCORDING to a Times cablegram, Arthur Nikisch says that "a conductor should have on his lips the whole keyboard of different styles in which to address the members of his orchestra, always when criticising or discussing their execution, bearing carefully in mind the instrument they play and talking accordingly." The most sensitive performers, Nikisch is quoted as saying, are players of the hautbois and bassoon, who must be addressed with great delicacy. The clarinet player will even take "a very little joke at his own expense," and blowers of the big brass instruments will stand almost anything. Nikisch does not appear to have expressed any opinion about string performers. Evidently they can be easily muted.

HAUSEGGER's Berlin concerts with the Blüthner Orchestra (October 21, November 4, December 9, January 13, February 25, and March 17) will present some interesting novelties, among which are Juon's "Wächterweise," Von der Pals' "Konzertstück" for violin and orchestra, Hausegger's "Nature" symphony, Cleve's piano concerto, Ernest Bloch's "L'Hiver," Lampe's "Poem" for orchestra, Cyril Scott's "Aubade," and Lendvai's scherzo for orchestra. The Berlin Royal Orchestra, under Richard Strauss, has set its concerts for October 18, November 8 and 26, December 6 and 20, February 14 and 28, and March 9, 22 and 30. Five Beethoven symphonies are to be performed, two by Haydn, and one each by Brahms, Mahler and Bruckner; also Strauss' "Heldenleben" and "Don Quixote," Kaun's second symphony, Blech's "Waldwanderung," Reznicek's prelude and fugue, Boche's "Circe," etc.

LONDON cables report that five orchestral pieces by Arnold Schoenberg, played recently at a promenade concert, were received with "decorously suppressed laughter." It is provincial to laugh at what one does not understand, for if one does not understand, how is one to know whether the thing laughed at is good or bad? The fact that Schoenberg does not write altogether in accepted idioms and makes no effort to please the groundlings who wish tunes that jingle, should not make him a target for laughter. Discord recently has been proved to be relative, and some listeners with supersensitive ears assure us that under certain conditions it can even be beautiful. No matter what prejudiced commentators may say to the contrary, Schoenberg does not write music with the preconceived desire to make it sound ugly. He is working toward the emancipation of tonality and the broadening of harmonic boundaries and his radical departures from conventional formulas represent the proof of his independence and sincerity in his researches. We repeat that we see nothing to laugh at in Schoenberg's music, some of which lies before us at this writing. It is the product of a well equipped musician, thoroughly grounded in the traditional tenets of theory and counterpoint. If Schoenberg had not mastered the accepted manner and forms of musical expression, he could not so easily avoid falling into them. However, it is good to know that London's laughter was "decorously suppressed."



REFLECTIONS

BY THE EDITOR.

PARIS, August 30, 1912.

In his article on "The Folk-Song Fallacy," which appeared in the English Review of August, Ernst Newman says: "Mr. Sharp sees distinctive Scandinavian characteristics in the music of Grieg. How is it, then, that they do not appear also in the music of undoubted Scandinavians, like Sinding, Svendsen and others?"

Mr. Newman can find a number of authorities who quote Grieg as saying, emphatically, that his music is not Scandinavian. On the other hand, Grieg says, just as emphatically, that his music is Norwegian. He wants it understood that there is a distinct difference between music that is called Scandinavian and the music which he composed, which, he said, was Norwegian. Now, the question is whether it was based on Norwegian folk-songs, and Mr. Newman will have to settle that.

I quote the following from the London Sunday Times of August 25:

A "Berlinerin" who joined in the Daily Telegraph symposium on "Family Budgets" last week, noted one item which, as the Irishman would say, was conspicuous by its absence: "No one says anything about money spent on books, or pictures, or on music." Probably expenditure under these heads was comprised in the rather large amount credited to "sundries" and "extras" in several cases, but at the same time the omission was significant of the relative unimportance of the intellectual amenities in the economy of the average middle class household. Take the case of music, for example. Most families contain one or more members who profess themselves "musical," yet in how few of the smug villas and pretentious mansions that abound in the suburbs does the expenditure on music in its serious aspects amount to any considerable sum? One or two banal piano pieces, half a dozen vapid ballads, and the vocal score of the latest musical comedy success suffice for the family's tribute to St. Cecilia. The idea that musical education can and should be carried on beyond the usual "lessons," that expenditure on it would be amply repaid by the intellectual stimulus and the widened imaginative grasp which its cultivation affords, and that in the possession of a musical masterpiece lies the potentiality of a greater and more lasting satisfaction than can be given by the best of dinners or the most chic of frocks would seem to such people pure foolishness; and it is because so many of us thus despise music and relegate it to the unessentials of life that we have no claim to be regarded as "a musical nation."

Why not combine the two? Why not have good dinners and chic frocks and other nice things, and classical music instead of musical comedy? If there is sufficient money to spend on good dinners and on chic frocks, it necessarily follows that there is sufficient money anyway for the small musical outlay. But the trouble is in England that the music hall and the musical comedy have been cultivated at the expense of classical music, and the nation has been educated in the former directions and neglected in the latter. I say here the nation, because

the extract from the London paper refers to the nation. The United States has twice as many inhabitants as Great Britain, but in actual money paid out for classical music, New York City alone spends twice as much as the whole of Great Britain. The young people of Great Britain are devoted to sports. We have much sport in the United States, but by no means to such an extent, to such a ratio. The bulk of the people in Great Britain go to the music halls, but in our country entertainments of that kind are incidental and do not constitute a form of national entertainment. Why do the European musical artists that cultivate classical music make America their aim and the object of their pilgrimages? Because the people of the United States spend money, actual money, for classical music and for concerts and for private musical entertainments of a high order.

Hammerstein.

The announcement appearing in the New York daily papers that Hammerstein, as he says, is to build forty opera houses in the United States, has not created any excitement here, even among those who are interested in sending opera artists to the United States, either as agents or as otherwise interested parties, nor is there any evidence to be found in any of the opera centers of Europe that this announcement has created a rise in price or, as we would say on the Bourse, "an upper tendency." It may be due to the impression that Hammerstein is going to build forty opera houses for the purpose of giving opera in English in America, because thus far his opera that has not been in English has not been a financial success, either in New York or London, and now, if he is going to try opera in America in forty opera houses in forty cities, any one interested in such matters is apt to conclude that this time it will be in English instead of Italian and French.

Grand opera in New York is not a success, except under social control, that is, under society influence, and with the money of the leaders of society.

The Hammerstein incident has proved this and so have others for the last seventy-five years; it has been the history of a financial cataclysm for that period, whenever any individuals attempted it, and until this Metropolitan organization was put upon its feet by men of standing and society and finance, it has always been a financial failure. In London it is the same thing, it is a society matter, as the Hammerstein case again proves, after the failure of opera impresarios in London for a hundred years. Chicago opera and Philadelphia opera are society events, and Mr. Jordan is trying to get out of that channel by interesting hundreds of subscribers in the Boston opera, and a great many people are watching that problem, to see whether it can be made a permanent success. Grand opera without subsidy is a financial failure unless it is a

society and fashionable event every time, and with subsidy it is a popular failure, because many of the opera financial companies that lease European opera houses for grand opera get into deep financial water notwithstanding the subsidies, and declare no dividends in case they do not fail.

The people do not want grand opera, because if they wanted it they would support it. It is not a question of price. When an article is desired the price is paid for it, and if the price demanded is not paid, the article is not wanted—not even at the price.

Besides that, opera is not educational, as Mr. Hammerstein seems to believe, because if it were educational people would be sufficiently educated in it to make it irresistible to them. In addition to this, there is nothing to be educated in grand opera, as it is a musical and dramatic paradox from which Richard Wagner endeavored to escape and from which Richard Strauss is doing his utmost to get away. The New York Sun, in an editorial some weeks ago, made reference to this very weakness in the suggestion, viz., the claim that opera is educational. Besides, Mr. Hammerstein's opera is a business matter, and he always claims it is not and he expects the people to believe that, and as the people do not and will not believe such nonsense, they will not support his claim. It is like his claim that he is a musician. There are too many people in New York and London who know that this is not possible, that this is not so, and Mr. Hammerstein treats it as if it were a crime for an impresario not to be a musician. That is the strongest thing that can be urged against his capacity, viz., that he is a musician. The few opera managers that were not failures were business men and not musicians.

Maurice Grau, who had the whole of New York fashionable society with him, left an estate of nearly a million dollars, the executors in New York State alone holding property amounting to \$750,000, real estate, etc., on which they send the annual income to the heirs of Mr. Grau here in France, his widow and daughter. Mr. Grau told lots of people, on many occasions, that he had no knowledge of music and that he did not know the differences in the timbres of voices, and had no idea of scores or what they meant musically, and he did not care to know. On a number of occasions he volunteered to tell me these things at rehearsals in New York and here in Paris at No. 9, Rue Auber, where he held forth. He was known not to be a musician and he did not wish to make a false claim, but he made money as an impresario.

I don't care to give the names of the poor fellows that failed and died, and at whose funerals the opera singers did not even appear. I might, however, give reference to recent events.

There were no opera singers at the funeral of the late Colonel Mapleson in London; about fourteen people attended the funeral of the late Max

Mareček. I was at the funeral of Don Diego De Vivo, and there were no opera people there, and seven other people. The two Strakosches, who for many years were grand opera managers in the United States, had gone into oblivion and their funerals were limited to a few members of the family, and no opera artists attended. Why should they under those conditions? This thing has been threshed over and over, and every one who has any interest in the history and philosophy of the situation has by this time acquired a judicious attitude of keeping his money, if he has any, instead of putting it into grand opera schemes. It is more profitable to run a newsstand in New York, as history shows, even for a man who is a musician, much less for one who claims to be a musician and is not one.

Other Cities.

The other cities may be very anxious to have grand opera, but somebody must foot the bill. Unless this grand opera scheme represents the society elements in each city, that is, the society leaders, it is doomed, as a foregone failure, because nobody wants to pay to hear grand opera, unless society, or the Government, or the city foots the bill, and then the attendance is so small that even with the subsidy and with the society leaders to back it, no money can be made out of it, for the very simple reason that nobody cares for it. What do the people care for in that direction? They care for great singers. They want to hear renowned singers, and then they prefer to hear them on a concert stage for one hour and a half to two hours, singing a collection of arias or songs or lieder in a foreign language. Opera is sustained only by the society element which does not understand that language and therefore supports it and approves of it. Neither the society element of Great Britain nor the society element of the United States will spend its money for opera in English, because it is not fashionable to listen to an opera in those two countries to understand it; it must be a mystery, unintelligible and as stupid as possible, and then society will support it, because it is society and not because it is the opera.

As long as Mr. Hammerstein is willing to put his millions into these schemes he should not be criticised, but encouraged. At the same time he should also occasionally read the truth about the operatic situation, as an old paper sees it and knows it. Outside of Maurice Grau there is no record of any human being who, as a manager of grand opera, has been able to put aside sufficient money to get a decent funeral for himself, or to leave sufficient money to keep his family out of work; and Maurice Grau first secured the support of society and then he financed with that capital.

London.

Just as a matter of curiosity I send herewith a clipping from the London Evening News of August 26, showing differences of opinion on this very topic.

To the Editor of The Evening News:

SIR—Eustace Ponsonby is hardly fair to Mr. Hammerstein when he says that the only beautiful thing he gave us was the Opera House at Kingsway.

Students and lovers of music will always be thankful to Mr. Hammerstein for his magnificent and elaborate productions of "Quo Vadis," "Don Quichotte," "Herodiade," etc. Yet the public was conspicuous by its absence at those performances.

Mr. Cambonsi is not rightly informed as to Mr. Hammerstein's repertory. He did not produce such operas as "Tannhäuser" and "Lohengrin." Had he done so it is my humble opinion that he would have had the patronage of audiences who are at present filling the Queen's Hall Promenade concerts nightly. Unfortunately for Mr. Hammerstein he did not cater for that class of audience.

A. E. MILGROM.

Mile End Road, E.

SIR—The failure of the London Opera House is to my mind, quite simple of explanation. There

is not the slightest doubt that Max Rabinoff hits the nail on the head when he talks of producing English opera. The average Englishman is certainly very fond of music, but he likes to know what it is all about.

Do the ordinary middle class people understand Italian sufficient to be enthusiastic enough to go and hear operas in that language? I think not. Opera in English, that's the thing. All operas have a plot of some kind or another, and when sung in the language of this country, so that they can be followed, are certain to be an instantaneous success.

If Mr. Rabinoff can only do as he suggests, I feel sure all London would flock to hear opera in English.

At the same time, one cannot but admire Mr. Hammerstein for his courage. He had an opinion, backed it up with his capital, and even if he didn't prove successful, he has been a "trier." Success invariably comes through another's failure, and who knows but what after all through his action in erecting a palatial building English opera may become an assured fact?

FRED. SIMPSON.

88a North View Road, Hornsey, London.

SIR—Now Mr. Hammerstein has "thrown down the gauntlet," let Mr. van Noorden, with his excellent company (the Carl Rosa) come to a West End theater and give the public what it wants—English opera at cheap prices, but standard works only.

HORACE C. STANFORD.

Teddington.

SIR—Your excellent leader on Mr. Hammerstein and the Opera House remains unanswered and unanswerable.

The whole crux of the matter lay in the fact that Mr. Hammerstein's talk was bunkum and bluff.

Your correspondent, Mr. Cambonsi, is sadly at error when he says the apathy of the English public is responsible for the failure of Mr. Hammerstein's scheme.

If Mr. Hammerstein had not done so much talking, but more doing, and had possessed the necessary business ability, the great house in the Kingsway would not have been a white elephant.

BERNARD MELLY.

Milton Road, Highgate.

Von Warlich.

Reinhold von Warlich, the lieder singer, will start in America, in November, to fill a number of engagements in recitals and otherwise under the management of Mr. Loudon Charlton. Mr. von Warlich has a clientele in America that is constantly growing, being interested in his art and in the attractive personality of this versatile singer.

London Opera House Finances.

Hammerstein's London Opera House is an asset of the owner which might possibly be utilized by him in his project for the 4-11-44 opera houses that are to be built in America. There is a financial basis in London which should now be made productive for America.

The opera house was built on leased ground from the London County Council, which controls that tract of land opened by widening the Strand, and running up to Holborn, called the Kingsway, after the late King Edward. It is advancing in value and the rents are advancing. The rent agreed upon to be paid by Hammerstein was low; the figure was £4,975 or about \$25,000 a year and taxes and repairs, upkeep, etc., to be added. Now, if the property is to change hands, the County Council proposes to take advantage of the very increment created by Hammerstein's venture, to increase the rental to £15,000 a year or \$75,000 instead of \$25,000 a year. That advance may be an obstacle.

But when Hammerstein made his agreement with the County Council it was conditional, the special clause inserted having an educational bearing; the house was to be educational in the direction of cultivating opera in English, or something of that sort, and the County Council reserved for itself the right, the sole right, of deciding what was and what was not educational; hence the opera house cannot be sold to a music hall syndicate for music hall repre-

sentations and this may also prove an obstacle to the sale.

In addition it may be remarked that Hammerstein had at least three unmusical bars in his house netting him, as concessions he leased to the sellers of liquors, about \$30,000 a year. Under a new restriction, the selling of liquor in new music halls is dependent upon certain limitations and it is now difficult to secure a liquor license for any new music hall enterprise. This may also prove an obstacle to a sale.

Hammerstein filed quite a number of disputes, as they are called in English; that is, he disputed claims, and these claims must be satisfied in case of sale before the exchanges pass.

One is a £22,000 = \$110,000 dispute with the architects.

One is a £4,200 = \$21,000 dispute with the electrical concern.

Then there are about £5,000 in miscellaneous accounts to be settled before title would be passed by Hammerstein, who would want the transfer to be clean.

Then there is the £40,000 = \$200,000 mortgage on the house to which Hammerstein alluded in his witty speech at the close of his latest season—no, his last season. This money came from the celebrated Mr. Joel, of South Africa, who is known today in London as a most liberal and generous citizen.

Then there is a kind of lien for money held by Lord Howard de Walden, amounting to £10,000 = \$50,000. By the way, His Lordship paid Hammerstein £20,000 = \$100,000 to produce his opera "The Children of Don" (was that the title? or Done?).

Hammerstein had an offer of £182,000 = \$910,000, based on, what the bidder says, an agreement; £82,000 were to have been paid in cash and a mortgage of £100,000 was to be given to Hammerstein to be paid in a year or so. When the papers were to be executed Hammerstein cabled that he understood it to have been £200,000, and with this misunderstanding facing them, the people who had organized the purchasing syndicate went their respective ways, never to be gotten together again on this mission. The organizers proposed to follow the educational scheme as proposed by the London County Council and, in conjunction with Sir Villiers Stanford, Sir Alexander MacKenzie and other prominent English musical people, and wealthy amateurs, opera in English was to be attempted on a wide, public and national basis. No bars were to be attached to this enterprise except musical bars, and opera was to have been made an adjunct of the existing educational musical interests of the English metropolis.

This is the present status as it exists with the property known as the London Opera House. If any other offer now comes it must include the removal of a series of obstacles which a large check usually obliterates.

That large check may come from New York; but it will be necessary first to secure absolute understandings that will eliminate all possibilities of a failure of negotiations.

BLUMENBERG.

SPA, BELGIUM, has had its Meyerbeer festival, which, among other things, consisted of a torchlight procession, participated in by the societies of the town. The city itself was decorated, so was the Casino and the pavilions. The unveiling of the Meyerbeer statue was preceded by a presentation speech by the mayor. The performances of the musical works brought forward Delna, who sang superbly. The bust of Meyerbeer, on a beautiful column, is located in the Casino Gardens. Meyerbeer for many years spent every summer season in Spa for his cure, and he was vastly benefited by the waters. His favored spring was the "Peter the Great," and there is today a bench in the Gardens, designated as the spot which he loved most as a resting place.

American Subventioned Opera.

San Francisco continues to send forth bulletins regarding its municipal scheme for grand opera, or scheme for municipal grand opera, whichever is better in sound and more effective in accomplishment. The latest news, via the San Francisco News Bureau, is this:

Plans for the erection and management of the opera house in the civic center were agreed upon at a conference in the Mayor's office yesterday. According to the agreement the Musical Association is to furnish \$650,000. The city is to furnish the land in the civic center, the current for the exterior lighting and the heat. The building becomes the property of the city. The management is vested in a body of trustees, similar to the public library trustees, fifteen in number, of whom nine are to be chosen by the Musical Association from its membership and the other six are to be the Mayor, City Attorney, President of the Board of Education, a citizen chosen by the Mayor, a member of the faculty of the University of California, selected by the president of that institution, and a member of the Stanford faculty, chosen by the president of Stanford University. There is to be no financial profit to the donors, the income from the sale of seats and boxes being applied exclusively to the production of opera. The donors will have the first call on a box or seat, according to the amount of their donation, but they will pay the regular prices for each performance.

The limit of time in which actual work must be commenced is one year, and the opera house will be opened in 1915. Between \$400,000 and \$500,000 has already been pledged. The block designated for the building is that on the east of the proposed plaza, between McAllister, Larkin and Hyde streets, extended. The south façade will front on a broad square, while the main façade will be on the plaza, thus giving ample room for carriages, while there are car lines on two sides of the block.

In the "Reflections" of the present issue will be found comment that can be applied directly to the San Francisco proposition. If society will stand faithfully and lastingly behind that scheme with money, prestige and personal attendance, there is no reason why grand opera on a large scale should not flourish in San Francisco. But it must employ great singers and on no account claim to be "educational." If the public ever discovers that it is being educated and not entertained, exit the public.

Oscar Hammerstein has tried "educational" grand opera, and now is educated into the belief that it does not pay, for he lost many thousands of dollars in his campaign of instruction at the Manhattan Opera House. Now Hammerstein publishes his latest scheme for financing grand opera in American cities, and it is revealed that he finally has become a convert to the guarantee system—the only one possible in grand opera—although he has (as usual) some novel ideas in connection with the system.

This week Hammerstein is mailing his prospectus to prominent citizens in half a hundred American cities, and accompanying each pamphlet is a photograph of the proposed opera house which is to be the model for all the others in the "chain." It is a plain, unadorned building, evidently designed for practical purposes rather than for extraneous display. The Hammerstein prospectus outlines the guarantee plan as follows:

Theaters in this country have been built by individuals according to their own notions or that of an architect. Most of these were entirely unfamiliar with theatrical affairs. There are hardly two theaters alike in construction in this country, either in size of seating capacity or size of stage. The result has often been an unjust indictment of the producer of attractions. To send one of pretensions and magnificence "on the road," as it is being called, is an impossibility almost on account of variations in construction of the theaters in existence. In one town the theater has an unremunerative seating capacity and a very large stage. The next town has the reverse. The result is a cheapening and artistic diminution of the attraction, unlike the one originally shown on a metropolitan stage. In reference to presentation of gigantic grand opera performances the impossibility is apparent.

Leaving aside the almost incalculable moral benefits my whole project will accrue, not alone in localities, but the country at large, I will first dwell upon the commercial side of my plan, matured and shorn of anything visionary.

A community (residing individuals or corporations) in sympathy with my intentions is required to grant and to

make over to me or a construction company headed by me a desirable plot of ground, measuring 125 feet front and 225 feet deep, located on a wide thoroughfare, preferably on a corner; if not, abutting on a street or alley in the rear. The erection of an opera house, such as shown here, imposing and dignified, on such plot of ground will immediately increase the value of all adjoining properties, if not of all real estate values in the city, so that the grant of this one plot vastly repays itself. Furthermore, I must be guaranteed the acceptance of first mortgage bonds for a liberal amount, considering the cost and expenditure for the structure, at a most liberal rate of interest, running ten years, covering the land and building, subject to all existing customs in the building trade, and loans on real estate, and subject also to conditions insuring the use of the edifice primarily for grand opera. The erection of theatrical structures, fireproof and substantial, is subject to special laws and conditions enforced by the Building Bureau of each city. Therefore, calculation of the real cost of construction is not difficult.

Built singly (without duplicate in other cities), the cost of such structures would probably reach an expenditure of about \$700,000.

Apply the x rays of solid business investigation on this proposition, the question is in place: "How will this structure pay interest and taxes?" Not touching for the moment the question of the primary use of the building for grand opera presentations—the fact of the existence and the chain of such buildings on connecting railroad lines and centers, their equal dimensions of auditorium and stage and working facilities, insures their occupancy by all pretentious and dignified dramatic, vocal and orchestral attractions traveling through the country, in preference to any existing hall or theater. For local singing and other societies, for balls and civic assemblages, opportunity of publicity for local talent, dormant in obscurity, a home is created. All in all, the revenues from these sources alone insure the payment of interest on the mortgage bonds and capitalization without any doubt. Without the possession of such structure and chain of such, the presentation of grand opera, in all the name implies, is an impossibility and will be for decades to come.

With its presence, each community will annually have its grand opera season for as many weeks as the size of population and musical atmosphere will command. It will have grand opera on a scale of magnitude and magnificence which today exists but in New York, Paris, Berlin, Milan and St. Petersburg. With each succeeding year its attendance will increase; with each succeeding year the love for this most sublime of all entertainments will grow. It preaches; in ennobles.

It is imperative that all in the first ranks of business, social, religious, journalistic and municipal circles, heads of municipalities and Boards of Trade in every important city should take an immediate active interest in this vast and all important project, so as to insure the inauguration and completion of many of the edifices by next fall.

Leaving aside the construction questions involved and omitting discussion of the moral benefits accomplished by grand opera in general, the consideration of those who study the foregoing circular will focus itself upon the unusual features of the Hammerstein running plan as outlined by that operator in grand opera. First of all, he desires to be presented in each city with a plot of ground and then guaranteed a loan thereon by the donors. When completed the opera houses apparently are to belong to Hammerstein, who will have the right to derive additional revenue by renting them (when not giving opera) for balls, promotion of home talent, civic assemblages, etc. Nothing is said regarding reversion of ownership in case the opera scheme fails and Hammerstein disbands his company or companies. It is to be assumed, therefore, that the communities receiving the Hammerstein opera ministrations, grant the lots and buildings to him in perpetuity. The length of the opera season is not guaranteed by Hammerstein, except conditionally as commanded by the size of population and musical atmosphere.

What would happen if there is unprofitable box office support the prospectus does not state. Also the opera houses would be practically unrentable for at least four months every year during the warm season, with taxes, interest and repayment obligations undiminished during that period.

Another point not quite clear is how the opera houses could be rented to traveling dramatic, vocal

and orchestral attractions, for those organizations do their touring during the very time considered for practical reasons to be the best for the presentation of grand opera.

It seems hardly reasonable to suppose that any community or individuals would give away valuable ground and foster the erection of a \$700,000 building for an early fall or late spring fortnight or month of grand opera. The Metropolitan Opera, the Boston Opera and the Chicago-Philadelphia Opera companies are always available for short seasons if the financial attraction be made sufficiently large.

These remarks are offered in the way of suggestion and not as criticism, for it would be manifestly unfair to Hammerstein to regard the present prospectus as his final and detailed proposition to the cities he seeks to interest. Doubtless he has worked out the plan in far greater elaboration than he is willing to publish promiscuously just now, and when the proper times comes, and the proper persons begin negotiations, is ready to furnish additional figures and specifications. If interest in grand opera is strong enough in a community to warrant the adoption of the Hammerstein plan, there is no reason why it could not be adjusted feasibly. But the incentive would have to be love for grand opera and not the desire for gain in real estate.

The cities that will hear from Hammerstein at once are Worcester, Providence, Hartford, New Haven, Albany, Buffalo, Rochester, Syracuse, Newark, Pittsburgh, Reading, Scranton, Baltimore, Washington, Cincinnati, Cleveland, Dayton, Detroit, Toledo, Indianapolis, Milwaukee, Des Moines, Kansas City, Omaha, Minneapolis, St. Paul, Portland, Ore., Seattle, Spokane, Los Angeles, Oakland, San Francisco, Denver, Salt Lake City, Birmingham, Ala., Mobile, Atlanta, Savannah, Louisville, New Orleans, Charleston, Memphis, Nashville, Dallas, Houston, San Antonio, Norfolk and Richmond.

It is interesting to note that, in Hammerstein's opinion, the list of European cities where grand opera exists on a scale of magnitude and magnificence, does not include London—now that Hammerstein has left there. Poor Covent Garden!

SAN DIEGO'S PALATIAL OPERA HOUSE.

San Diego, Cal., has an opera house that rivals anything in the country, a joy to artist and audience. The structure is about ten years in advance of the city and would be an ornament to London or Berlin. John D. Spreckels, the owner, has spent over a million dollars on the edifice and for many years to come it should repay him in more ways than dollar returns. The entrance to the lobby, finished in onyx and illuminated by concealed lights, is of splendid proportions and delightful color scheme.

The dimensions of the theater are as follows: Auditorium, 70 by 88 feet; seating capacity, 1,915; stage, 88 by 52 feet; entrance to lobby, 32 by 80 feet. There are 6 independent side exits. Latest fire safeguards include automatic sprinklers, curtain of solid steel plate lined with asbestos, stand pipes for fire department use, etc.; 8,200 electric lights brighten the auditorium.

It is understood that the Metropolitan Opera Company will appear in the San Diego Opera House this season, and other opera companies already have made contracts.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

Music Congress in England.

The Executive Committee of the International Musical Congress, London, 1911, sends to THE MUSICAL COURIER the newly published report of the Fourth Congress.

It is an attractive volume of over 400 pages, giving a summary, usually brief but often extended, of all the papers read at the congress. The programs of the concerts are to be found, together with a list of the banquets, receptions, and other social functions that helped to enliven the somewhat solemn proceedings of the assembled musicians. There were a number of excellent papers read, of which the mere names would fill a page of THE MUSICAL COURIER. It is impossible to believe that any listener could hear more than a quarter of these essays. It is for that reason, therefore, that the publication of this book will be welcomed by those who wish to possess a report of the entire proceedings of this memorable congress.

It speaks well for the general musical culture of England that the Right Hon. Arthur J. Balfour, who was for so many years Prime Minister of England, presided at the opening ceremony which was held at the University of London, and made a speech on this occasion, which, for musical knowledge, would have done credit to any of the professional musicians present. Nor was Mr. Balfour's musical talk merely acquired for the occasion. He has long been an enthusiastic musical amateur, and it was because of his musical learning that he was chosen to preside. The address which he delivered on that occasion is so true and exact an account of England as a musical nation that we give a few extracts from his speech rather than from the papers of the professional musicians:

"I hope you will permit me to express not merely on my own behalf, but on behalf of all musicians and music lovers in this country, our hearty welcome to our foreign friends, who have come here to adorn the first Musical Congress ever held in this country. I believe I am right in saying that the last Musical Congress was held at Vienna on the centenary of the death of Haydn, and that one of the congresses preceding it was held at Leipsic on the occasion of the great Bach Festival. We, alas! in this country cannot boast names like these; nor are we in a position to celebrate the anniversary of men who in foreign countries have led the great art in which we are all interested. There was a time, indeed, when Britain bore its full share in the output of music, when we were not behind our Continental friends in our contributions to the art. I suppose we may say that without undue pride, as having represented the facts right down to the middle of the seventeenth century, and perhaps even later, to the death of Purcell. Why, after that, for a long period, we have to admit ourselves to have been, relatively speaking, barren in original production. I know not; nor perhaps is it within the power of any historical investigator to say why in this century such and such a country excelled in this and that art, and why the period of splendid production has so often in the history of the world been followed by periods as long of comparative barrenness. The fact, however, I think all will admit, is as I have stated it, and it is even possible to say—putting aside the overpowering personality of Handel, who can hardly be called an English musician, though so much of his art was produced in England, and may have been influenced by his English environment—it is unquestionably true to say that the original production in the eighteenth century and in much of the nineteenth century of British musical art centered in the main round church services in the great cathedrals, where a school, if not of profound originality, at least of great merit, has never ceased to flourish."

There is another paragraph from the English politician's address which we think will prove of interest to musicians.

"I believe that it would be well worth while for all those who take a deep interest in that kind of problem for a moment to put aside all other arts and concentrate on music; and for this reason, that we have got, through centuries of discussion on matters literary and artistic, into—I will not say a jargon of criticism; but we employ terms as if they were of universal validity in literature and other arts, having absolutely no meaning that I can see when applied to the art in which we are primarily interested. You may see such phrases as 'romanticism,' 'classicism,' 'materialism,' and 'impressionism' scattered up and down programs at concerts of good music; but they really have no meaning and no relevance to musical art. They are borrowed from literature, and when they are applied outside the scheme of literature to the esthetics of music, they become, in my opinion, if not absolutely unmeaning, as nearly unmeaning as possible. For music has no element of copying Nature like art. It is not framed upon a study of Nature or man as literature is; it stands by itself, self-supporting, self-sufficing, not having to borrow either terminology or ideas from any of the sister arts. There is another most interesting peculiarity of music from the philosophic point of view, which is, that of all the arts it seems to be more intimately connected with what I may call dry scientific facts."

Although I do not believe that out of the mathematical theory of the scale or of the chords or of the theory of harmony you can ever deduce anything in the nature of a true musical esthetic, still this intimate relation with mathematics and physics puts it upon entirely separate ground."

In addition to this musical speech by the leading English politician of the age, the British Government as a body showed its interest in the proceedings by inviting the foreign visitors of the Congress to a luncheon in the House of Commons. The Congress, therefore, had no cause of complaint for the recognition this great musical gathering received from the English. We notice, however, that a goodly number of the papers read dwelt on the leading position which England once held as a musically creative nation, which, of course, is tantamount to saying that England no longer leads as a musical producer. We must confess that a good many of the papers seem to us rather dry and unnecessary, for we can find the historical facts in other books.

Of course, on the other hand, several of the articles were new. Albert A. Stanley, M. A., of Ann Arbor, Mich., for instance, read an interesting paper of the "Provincial Music Festivals in the United States." Joseph Summers, Mus. Doc., of Perth, Western Australia, read a paper on "Musical Education in Australia." Dr. Tobias Norland read a paper in German on the "English Music for the Lute in the Time of Shakespeare." And Henryk Opienski, of Warsaw, read a paper in French on "The First Polish Operas, and Their Influence on the Period of Chopin's Youth."

Sir Hubert Parry chose "The Meaning of Ugliness in Art." From the titles of these few papers our readers can see that the whole question of music must have been treated in the eighty or more papers read at the Congress.

INFORMATION has come to these offices from several sources of the establishment of a large conservatory in the suburbs of New York, representations having been made that an extensive building is in progress and that a very large registration of pupils has been accomplished, the conservatory be-

ing booked to open in the early fall. THE MUSICAL COURIER finds upon investigation that no arrangements have as yet been made for the erection of such a building, which would take, at the least calculation, six months to build, nor has any definite negotiation been completed toward securing any building where such a conservatory could be housed. Therefore we advise any one in the profession, who has made or is about to make arrangements to join the so called conservatory, to undertake a thorough investigation before permitting their names to be connected with an enterprise so purely immaterial at the present time.

MESSRS. BREITKOPF & HAERTEL inform THE MUSICAL COURIER that they will publish within a few weeks a new violin concerto by Felix Weingartner. Fritz Kreisler will perform the work for the first time in public in Vienna, on October 28. Two more performances are announced, in Amsterdam and The Hague, and the performance in America, again with Kreisler as player, will take place in Boston during the coming winter. Hearings of the work are to follow in Berlin, London, Chemnitz and Paris, the date for the last named city being April 6, 1913.

HENRY RUSSELL, manager of the Boston Opera, cabled from Paris last week to Charles L. Wagner, associate manager with R. E. Johnston, that Clandestini, one of the musical directors of the Boston Opera, had died in Paris, September 5. Fabio Rimini has been secured to succeed Clandestini, who, by the way, had also been engaged to accompany Alice Nielsen and her company on a nine weeks' tour, beginning October 7.

ANDREAS DIPPEL to produce Puccini operas this winter? Even if he does, the fact remains that he demonstrated his ability to get on without them. The chances are that his independent stand brought the Milan royalty and other demands down to reasonable and feasible proportions.

LETTER FROM PROFESSOR AUER.

Attached is a letter received by THE MUSICAL COURIER:

LOSCHWITZ, Dresden, August 28, 1912.

To The Musical Courier:

In the August 14 number of THE MUSICAL COURIER, which I have just read, is a correspondence from Dresden, dated August 1, where, among other things flattering to me, there is quoted a remark made by me in the presence of other persons about one of my most recent pupils, Beatrice Horsbrugh, as follows: "Professor Auer spoke enthusiastically to many of those present about his pupil, Beatrice Horsbrugh, of whom he said that she had the light, low, clear, sweet tone, and the general style of the great Sarasate."

This must be a misunderstanding—I take the liberty of pointing out to the amiable correspondent that I never make comparisons even among my pupils, either during their studies or after they have become artists—still less would I make them between a young aspirant who has yet to win her spurs and one of the greatest violinists of all times—dead—alas!

If I had found the qualities of perfection mentioned in Miss Horsbrugh's playing I should have been the first to dissuade her from continuing her work with me. You would oblige me infinitely by giving space to these few lines in THE MUSICAL COURIER.

Cordially,

PROF. LEOPOLD AUER.

It is possible that Professor Auer's remarks might have been misunderstood by THE MUSICAL COURIER correspondent or the name of Sarasate have crept into the conversation in a different connection and yet with the same inferential result. At any rate, if there is anything more to say on the subject, it will come from our Dresden correspondent.

ONE of the interesting statements of Madame Nordica upon her return to America last week was to the effect that she will sing the role of Tosca this winter for the first time in her life. The premiere is to take place at the Boston Opera.

Madame Nordica's Free Singing Classes.

Madame Nordica announces that her free singing class will be resumed again this year under the direction of Madame Gardner-Bartlett. This class is the only one of its kind now existing, and is for all who wish to sing and



LILLIAN NORDICA.

who cannot afford private instruction. Those who have watched the progress of this class being taught a technique "en masse" wonder at results. Applications have already been so many that two classes will be formed, as the Political Equality Association Hall has not sufficient seating capacity for the increase of members.

Wisconsin Conservatory of Music.

The Wisconsin Conservatory of Music, which opens its season September 9, can easily be ranked with the leading musical institutions of the West. Since its reorganization a year ago, under the direction of William Boeppler, and his associate director, Hans Brüning, the conservatory has made tremendous advancement, having enrolled seventeen hundred and fifty pupils last season. The faculty, which numbers seventy-five thoroughly competent teachers, is one that any institution might be proud of, and every branch of musical art is in the hands of competent instructors.

Several additions have been made to the faculty for the coming season. These are: Frederick Carberry, the Chicago tenor; Glen Dillard Gunn, lecturer and music critic of the Chicago Tribune; Alexander MacFadyen, the well known composer; Claude Saner, leading tenor of the Aborn Grand Opera Company; Frank Olin Thompson, late director of the piano department of Des Moines College of Music; Edith Weil, prominent in the art of expression and drama; Dr. Oscar Loehr, lecturer on treatment of the human voice; Kathrine Norton, pianist, and Frederick Wergin, tenor.

The standard of the conservatory has always been of the very highest, and this will be maintained.

Dr. Louis Frank, president of the Wisconsin Conservatory, has done much to foster good music in Milwaukee, and his ambition to make the conservatory one of the best equipped music schools in the United States is most praiseworthy.

John H. Frank, who has been connected with the conservatory for many years, again will give his valuable services in assisting the management.

Irma Seydel with New York Symphony.

Irma Seydel, the young Boston violinist, has been engaged by the New York Symphony Orchestra for the concert in the young people's series to take place at Carnegie Hall, November 23. This will be the first concert of the season.

Potter and Althouse for Syracuse Club.

Mildred Potter, the contralto, and Paul Althouse, tenor, have been booked by Walter Anderson for one of the concerts to be given this season by the Arts Club of Syracuse, N. Y.

Many prominent managers like Frohman, De Koven, Lew Fields and the Shuberts are looking with interest at the development of such a class for possible talent in the near future, not only the class, but the "class" of girls and boys working for a real purpose in life, who will bring in

Photo by Aimé Dupont, New York.
MADAME GARDNER-BARTLETT.

time a much needed standard to the profession, a standard which the public should demand for humanity's sake.

Voice tests will take place at the studio of Madame Gardner-Bartlett, 257 West Eighty-sixth street, New York, Mondays in September (16, 23 and 30), from 6.30 to 9 p. m.

Richard Burmeister, Sister and Pupils.

The photograph herewith reproduced shows Richard Burmeister with his sister (on his left) and some of his pupils, at Lohme, on the Island of Rügen, in the Baltic



RICHARD BURMEISTER AND PUPILS.

Sea. Mr. Burmeister is at present spending the balance of the summer in Gmunden, Austria, and will return to Berlin the middle of September.

Martin and Ganz Racing at Sea.

Charles L. Wagner, associated with R. E. Johnston in the management of great artists, states that the same mail last Monday brought him letters from Riccardo Martin, the Metropolitan Opera tenor, and Rudolph Ganz, the Swiss pianist. Mr. Martin writes that "he will sail from Cherbourg, September 11, on the Kaiser Wilhelm the Second, and will arrive in New York, September 17."

Mr. Ganz writes that he will sail from Cherbourg, September 11, "on the Kaiser Wilhelm the Second, and that he will reach New York on September 18."

Besides artistic blood there is a strain of sporting fluid coursing in Mr. Wagner's veins and so he wants to know which of these artists "will land in New York first." Both write that they are on the same steamer, sailing the same day, but are not agreed as to the date of their arrival.

Berlin's Blüthner Orchestra spent its summer season in giving concerts at Schwalbach and Schlangenbad.

MARIE RAPPOLD

PRIMA DONNA SOPRANO
Metropolitan Opera House

Management: CONCERT DIRECTION, M. H. HANSON,
437 Fifth Avenue, New York

In America Entire Season, 1912-13

QUESNEL

TENOR

Management, WOLFSOHN MUSICAL BUREAU
1 West 34th Street NEW YORK CITY

Mrs. CARL ALVES

SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
Opera, Oratorio and Lieder

Leipzig, Kaiser Wilhelmstr., 61

Adriano ARIANI

ARTIST PIANIST of Rome

Available entire season in concert

66-68, HAENSEL & JONES, Aeolian Hall, 29 West 42d St., New York

SARTO

Baritone

Concert, Oratorio, Recitals

Management: F. O. RENARD

25 West 42d Street - - - New York

Christine MILLER

CONTRALTO
1003 Heberton Ave.
Pittsburgh, - Pa.

EDGAR

STILLMAN-KELLEY

STEINWAY HALL, NEW YORK, N. Y.

FÉLIX FOX

PIANIST

Management, Season 1912-13, Mrs. PAUL SUTOW, 1 West 34th St., New York

WM. H. PAGDIN

TENOR

Exclusive Direction
WALTER H. ANDERSON

5 West 38th Street, New York

ALFRED ROBYN

COACHING FOR
CHURCH AND
OPERA

450 Riverside Drive New York

American String Quartette

Exclusive Management; Walter H. Anderson

5 West 38th Street - - - New York

E. B. KINNEY

Voice Specialist

780 West End Avenue

(Corner 98th Street)

Tel., 1404 River

EVAN WILLIAMS

TENOR

AKRON OHIO

Management, The Wolfsohn Musical Bureau

"The perfection of Quartet playing."—London Daily Mail.
The World's Greatest Chamber Music Organization. The

FLONZALEY QUARTET

In America Beginning November, 1912

Management: LOUDON CHARLTON, 880 Carnegie Hall, New York

Ludwig HESS

EMINENT TENOR

In America Season 1912-13

For Terms, Open Dates, etc., Address:

WALTER ANDERSON, 5 West 38th Street, New York



VARIATIONS

I intend to put out a Baedeker for Americans at Bayreuth, and by way of advance advertisement, publish some extracts herewith:

It will not help you to carry your money in large bills. They can change anything at Bayreuth.

Do not ask for a drink of water at the restaurants or the waiters will know that you are not a real Wagnerian.

If your bed is not satisfactory at the hotel, remember the hard couch upon which Brünnhilde has to sleep.

Whenever any one says to you: "Well, how does it compare with the Metropolitan?" counter by replying: "The individual singers are better in New York, but of course you can't get the atmosphere of Bayreuth on Broadway."

Go up to any artist you recognize and say: "Pardon me, but I've heard you at the Metropolitan."

When you visit Wagner's tomb remember that everything worth saying has been said there by other tourists. Just look at the grave and keep silent.

Don't denounce the landlady for charging exorbitant room rent. She didn't tell you to go to Bayreuth.

Translate the price of your seats into American money and then discover that it is more than the Metropolitan charges. Tell the ushers. They will be interested.

Don't order your seats in advance. The "sold out" stories are all bosh. If they claim to be unable to sell you a ticket tell them how many miles you traveled to be there, how disappointed you are, and that you intended to write up the performance in your home paper. Then offer to slip the doorman twenty-five cents to let you in, and in the event of his refusing, ask loudly for Siegfried Wagner (the Siegfried Wagner ruse is particularly clever and perfectly safe, as there is no earthly chance of their sending for him).

If you are asked at short notice for your opinion of any of the performances, say quickly: "The ensemble is marvelous."

Should some one inquire: "Did you notice what they do here in the second act?" deliver retort: "Yes—characteristic, isn't it?"

In case you commit the unmentionable crime of applauding at the wrong time, take poison before the Wagnerites have a chance to get at you.

Don't tell any one in Bayreuth that it is your first visit, or you will have to hear how much better the performances were in 1884, 1889, 1893, etc.

To the query: "Did you hear Mottl's 'Tristan'?" reply confidently in the affirmative. He is dead and cannot contradict you.

Probably you will be unable to procure hot water for shaving. In that event let your whiskers grow and look like Wotan.

Wear a golf cap and knickerbockers to the Festspielhaus. Cosima Wagner may not see you.

Sleeping is easy during the performances, as they keep the auditorium dark. A few pfennigs judiciously bestowed will enable you to leave a call with the usher and be awakened five minutes before the close of each act.

Don't object to candle light in your room. It will give you an excuse not to read your "Key to the Nibelungen Cycle."

Be sure to buy a large clay bust of Wagner. It will break in your trunk long before you sail for America and this saves you the trouble of extended cartage.

Send your music teacher at home a picture postal from Bayreuth and write thereon: "Saw a wonderful performance of 'Meistersinger.' Wish you had been with us. The Mrs. wishes me to let you know that little Marjory will not resume her piano lessons next year, as she will be too busy at school."

Pin a tiny American flag on your breast, but to make sure that no one overlooks your nationality, express your constant and loud dissatisfaction with Bayreuth, the performances, the food, the railroads, the prices, the German language, the people, the Emperor. That will serve to show foreigners their true inferiority.

And never forget that, after all, there is only an ocean which you have to cross in order to be home.

Nathan Fryer, a pianist as able as he is modest, played a lot of Liszt for a few of us the other evening and impressed every one with his extremely sympathetic and musical touch and his sensitive and poetical interpretation. Fryer is a Leschetizky disciple and amused the company with many humorous stories about his master. One of them concerned Professor Epstein, of the Vienna Kon-

servatorium, who was noted for having anything but a good octave technic. Leschetizky, hurrying along a side street, bumped into Hellmesberger. "Hello!" greeted the latter, "why this hurry?"

"I'm going to the celebration."

"What celebration?"

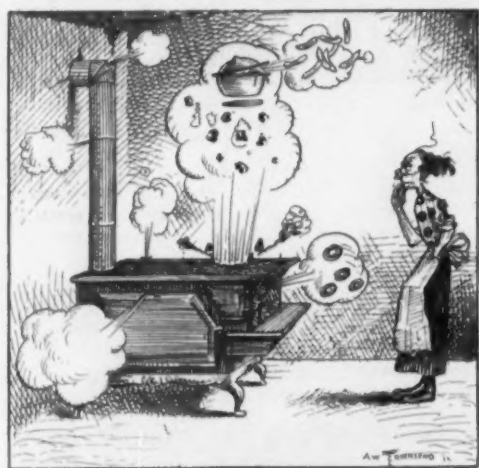
"At Epstein's."

"That's news to me. What's he celebrating?"

"His hundredth octave."

Arthur Hartmann has completed a symphonic poem, and Charles W. Cadman last week put the finishing touches to his new Indian grand opera. If this be an inside tip to the publishers, let them make the most of it.

Felix Philippi has been publishing interesting reminiscences of the "Parsifal" premiere at Bayreuth in 1832. He writes: "At the rehearsal which I was allowed to attend only three spectators besides myself were present. In one of the front seats I saw the sharply profiled face of Liszt, with his long, white hair, and next to him Madame Cosima, both of them deeply engaged in following the



MUSICAL TERMINOLOGY, No. 18.—"PARTS OF HER RANGE WERE NOT UNDER CONTROL."

score which lay open before them. Then I saw Wagner. He was running up and down a bridge which had been built from the parquet to the stage in order to enable him to reach the performers quickly during the pauses, give them directions, answer questions, and chatter with everyone concerned. Wagner had the mobility of quicksilver and made the trips to and from the stage with the rapid, impatient gait of youth. I had seen him several times in Munich and Bayreuth and spoken to him, but on this occasion I was particularly struck with the fact that his appearance did not seem to correspond with his gigantic creations. Of course the queerly shaped head with the prominent forehead (behind which lay a whole world of mighty thoughts) indicated tremendous will power and irresistible energy, but his insignificant figure did not at all answer to the mental picture which those who never had seen him might have conceived of the creator of heroes and gods. Wagner's red silk handkerchief hanging from his pocket, the white waistcoat, the large cravat, the soft collar, and the ill-fitting light colored trousers—all those accessories suggested as their owner a provincial German professor rather than this revolutionary who overcame all obstacles, stormed the very heavens, and penned immortal strains. Then, too, he spoke unaffected Saxon dialect, in an unmelodious singsong voice. However, one forgot mere outward manifestations in watching the little giant at work. It was wonderful how that astounding creature, conquering bodily ills with sheer energy, seeing everything, understanding everything, miming all emotions and actions for his singers, revealing infinite patience, and radiating sunshiny friendliness—it was wonderful how he fascinated every one and dominated his artists with the power of his personality. The fire that animated him seemed to leap into the veins of all the others and to inspire them. Not even the tiniest detail escaped him. He saw with a hundred eyes, he heard with a hundred ears. He corrected faults in the costumes,

heightened or lessened the intensity of the light, regulated the tempos—oh, it was miraculous! Than he, no more resourceful or able stage manager ever existed."

In an English exchange, we get this narrative:

Walter Damrosch, the musical conductor, played in his youth in a noted orchestra. He wore, as is the way with musicians, long hair and unusually bushy besides.

A thin haired violinist seated behind Mr. Damrosch in the orchestra used to take exception to the young man's immense coiffure. He said one day:

"Look here, Damrosch, why don't you get your hair cut? Then, maybe, I could see the conductor."

Mr. Damrosch answered calmly over his shoulder:

"Why don't you learn to play better? Then you'd sit in front of me."

The foregoing is very fine and absolutely correct, except for the fact that Walter Damrosch never played in an orchestra and never wore his hair long.

"The reopening of the Metropolitan Opera House," one reads in the New York Herald, "promises to surpass in brilliancy the opening night of last year." Just what does that mean?

Alexander Lambert remembers a pleasant anecdote about Heinrich Conried, predecessor of Giulio Gatti-Casazza at the Metropolitan Opera House. When the sagacious Conried first saw the stage directions of "Parsifal" he threw his arms over his head and shouted: "What does Wagner mean by directing moving landscapes and disappearing castles? Ye gods, that will cost me \$40,000."

The Lambert story reminded Robert H. Davis of another. Davis now is a literary man and a Munsey Magazine editor, but he admits that in the reprehensible years of his earlier career he wrote playlets for vaudevillian purposes. An Irish actor bought a Davis piece whose action transpires in the dead of winter. The author desired his characters to come on covered with snow. At the premiere, the young couple who had the first entrance were attired in light, airy clothes, and showed no signs of having been through the rigors of the wintry weather outside. But not so the Irish actor, who was the "star" of the troupe. He stamped his way into the room, blew on his fingers, puffed and snorted, and shook veritable showers of beautiful white snow from his cap, his muffler, his coat, his shoes, his sleeves. "Never before," relates Davis, "even in my travels through the quasi Arctic regions, had I ever seen so much snow on any single human being." When the curtain fell, the author rushed behind the scenes. "I say," he expostulated, "why on earth did you let that couple come in wearing summer clothes and straw hats, when everybody is supposed to have gone through a snow storm?" "Pwhat?" shouted the Irish star, "let them bum authors have snow, too? Why, man aloeve, that asbestos snow I use cost a dollar and a half a pound. D'ye think I'm Vanderbilt?"

Carl Lanzer, now of San Francisco, continues to send forth defis to all the celebrated violinists of the world, daring them to meet him in a fiddling contest "for the championship of the world," which is to take place at the Panama Exposition in 1915. But let a letter received from Carl Lanzer, Jr., set forth some further explanatory details:

To the Editor:

DEAR SIR AND BROTHER—Enclosed you will please find clippings and challenge sheet of the great New York violinist and great violin maker, whose success is now going before him.

The virtuoso was a pupil of the great Edward Mollenhauer, who was the founder of the first conservatory of music in America, and the first violinist in the country to play the Beethoven concerto and the other classics at the first public concert of the New York Philharmonic Society in 1852 in New York City.

Lanzer is distinctly an American product, having received every note of his musical education under the Stars and Stripes, and is the only violinist that plays on violins made by the virtuoso himself. The American

SUNNYVALE, CAL., August 14, 1912.

Paganini's challenge for 1915 has awakened the music centers of the world.

Yours truly,

Press Representative.

CARL LANZER, JR.

In the challenge sheet spoken of by the American Paganini's son, Papa Lanzer "challenges all comers, and particularly Ysaye, Kreisler, Kubelik, Elman, Kocian and Sir Henry Heyman. It is stated also that "endurance and trick fiddling will be permitted to count for points, although these are American characteristics developed in continuous vaudeville and it is not to be presumed that Mr. Lanzer wishes for any undue advantage over his foreign opponents." Studying the Lanzer repertory from the programs sent to this office one finds that the challenger of Ysaye and others plays "Comin' Thro' the Rye" with bagpipe imitations, "Nearer, My God, to Thee," with quasi-hard accompaniment, "Old Folks at Home" with banjo imitations, and "Home, Sweet Home" played as a duet for one violin." When approached directly on the subject of meeting Lanzer in open combat, Wieniawski rules and catch-as-catch-can, Messrs. Ysaye and the rest gave evasive replies and quibbled about the size of the purse. It is plain that they are afraid.

Lanzer's accompanist is Emily Battle, and one of her solo numbers was a composition with the amazing title: "Farewell to Mascagni." Why farewell? Farewell as a composer, or in connection with his recent little pleasure trip to Paris? The composer of the "Farewell" is not mentioned on the Lanzer program. Perhaps Madame Mascagni wrote it.

From Neuchatel, Switzerland, Organist William C. Carl sends a challenge to the writer of these varied notes to meet him in combat at tennis. If William C.'s feet get across the courts as quickly as they get across the pedals, the challenge is cravenly rejected herewith.

Antonio Scotti, the celebrated fiancé, now is reported to be engaged to Charlotte Ives, an actress, and will remain so as long as the newspapers keep the betrothal on the front page.

With apologies to London Opinion, I submit this version:

"Thais' or 'Lohengrin'? Which now, my dear?
'Carmen' or 'Manon,' Caruso to hear?
'Hansel and Gretel,' or ought we to wait
Patiently till they produce 'La Prophète'?"

Baffling the problem is year after year,
Hard of solution when winter is here.
Phyllis pooh-poohs every work I prefer;
I contradict each suggestion from her.

"Nothing excels 'Pagliacci,'" she cries.
I laud "Aida" full up to the skies.
"How about 'Siegfried'?" I say, and she'll sneer:
"Wagner is simply impossible, dear."

So we will argue the con and the pro;
Taxi and tickets I get for the show.
"Where?" asks the driver, in front of our home.
Smiling at Phyllis, I say: "Hippodrome."

LEONARD LIERLING.

A Massenet Anecdote.

The death of Massenet has recalled to James Glover (writing in the Stage) an amusing story of the production of the composer's "La Navarraise" at Covent Garden under the Harris régime. A new bell had been "struck" for the production at a cost of £130, but at the first rehearsal it was discovered that it was a little sharp and Harris at once said, "Take it away, Collins, and order another." Both Massenet and his librettist, Henri Cain, were loud in their admiration of the great directeur who would go to much expense for so small a detail, but the dress rehearsal came and the band (through insufficient rehearsal) were rather ragged—Flon, the conductor, protesting loudly. A babel of French artists, authors and others demanded "Encore une autre répétition d'orchestre!" "Impossible," said the impresario; "it would cost 35 guineas"—working out the band of seventy at half a guinea each for the extra rehearsal. Poor old Massenet turned to me in despair: "To pay £130 for a new bell, and not pay 30 guineas for an extra band rehearsal. But Sir Augustus was ever thus."—London Sunday Times.

Katherine Bloodgood to Resume Concert Work.

Katherine Bloodgood, the once popular concert contralto, has returned to the United States after several years' sojourn in Manila, where her husband was in the Government service. Madame Bloodgood has signified her intention to re-enter the concert field and will at once resume her coaching with George Sweet, her former teacher.

TETRAZZINI AT VILLA TETRAZZINI.

Last season while Madame Tetrassini was in this country she invited Louis Blumenberg to her home in the Swiss-Italian Alps. Mr. Blumenberg promised the great diva that he would let her know during the summer when he could accept the honor, and on his arrival in Europe the date was arranged. On reaching Lake Lugano, Mr. Blumenberg was met by Ing. George Bazelli, the genial personal manager of Madame Tetrassini.

Madame Tetrassini is in the best of health and enjoying her rest after a strenuous tour in America and Eng-

tures of Tetrassini's unveiling of a bronze tablet on Lotta's Fountain in San Francisco, Cal., last winter.

The Villa Tetrassini is distinguished not alone because it is Tetrassini's Villa, but because a large American flag floats over its entrance.

The distinguished diva looks forward with pleasurable anticipation to her coming tour in the United States. She will be heard in opera in Boston, Chicago, Philadelphia and San Francisco, and on the Western tour of the Chicago-Philadelphia Opera Company.

A GRIMSON LEAFLET.

A terse, comprehensive, and authoritative booklet is the one put forth by Foster & David for Bonarios Grimson, the violinist, who is to tour America this season under their management. In the preface, the pamphlet states:

Bonarios Grimson, whom we are bringing to America for his first tour of this country, was for many years the favorite pupil of Joachim. He has appeared with distinguished success with all the great orchestras of Europe. His first New York appearance will be as soloist with the famous Philharmonic Orchestra in Carnegie Hall, February 2, 1913. His playing is the most satisfactory we have heard in years. He is a tone poet. He tells wonderful stories through his matchless instrument. He holds you by the wealth of his eloquent and musical skill, until when the last tone has ceased to vibrate you regret that the end has come so soon. He will be the great success in America that he has been in Europe.

An artistic photograph of the handsome violinist and several pages of highly eulogistic European press excerpts constitute the rest of the publication. "He plays with marvelous ease," "remarkable brilliancy," "wonderfully developed technic," "full pure tone," "extraordinary finish, correctness, and depth of feeling," "finely shaded tone," "every possible finesse," "great command of his instrument"—those are some of the words of praise taken at random from the Grimson collection of press reviews.

Flora Wilson's Recitals in Virginia.

Flora Wilson, the popular soprano, has given two interesting recitals in old Virginian homes. The first, August 27, was in the colonial seat of President Jefferson, Monticello. A large house party was assembled in the mansion, and many people were invited from Richmond, Charlottesville and the University of Virginia to hear Miss Wilson's program. A varied selection of eighteen numbers delighted the guests, and Miss Wilson was obliged to give several encores. She reports the music room, especially constructed with perfect acoustics and carefully planned by Jefferson himself, one of the best audience rooms she ever appeared in.

The second recital was September 2 in the salon of Mr. Randolph, who occupies the Cole mansion, a magnificent colonial mansion completed 120 years ago. The occasion of this musicale was a large reception given in honor of several Virginians, just returning from Europe. One number that captivated the audience was "The Jewel Song" from "Faust," in costume. There were many ballads and Scotch songs, the fair singer giving a program that lasted nearly two hours, and the guests were yet demanding more.

Miss Wilson will give one of the concerts in the course at the University of Virginia, and has also a contract to appear in Richmond under the auspices of a church society there.

Spalding's Farewell to New York.

Albert Spalding will give a farewell New York recital at Carnegie Hall, Sunday afternoon, October 20. The violinist will present a unique program and his admirers will surely turn out to hear him on this day, as he will fill engagements abroad during the season of 1912-1913.

Spalding will sail from New York, November 5, on the Kronprinzessin Cecile. His tours in Europe will include Southern France, Russia, Italy, Germany, Belgium, the Netherlands, and next spring and summer in England, Ireland, Scotland and Wales.

During the past summer Spalding played at musicales in Newport, Bar Harbor and at towns along the New Jersey coast.

Kürsteiner's New Studio.

Jean Paul Kürsteiner, the composer and teacher of piano and theory, will resume his teaching at the Belnord, Broadway and Eighty-sixth street, New York, September 16. October 1, Mr. Kürsteiner will open his new studio in the Narragansett, Broadway and Ninety-fourth street. He will also resume his classes at the Ogontz (Pa.) school, and these classes as well as his roll of pupils in New York, will be larger this season than last year.



ING. GEORGE BAZELLI AND LOUIS BLUMENBERG
ARRIVING AT VILLA TETRAZZINI.

land. The Villa Tetrassini is situated on Lake Lugano, and surrounded by a park, containing gorgeous plants of hundreds of varieties. It has a Kennel, containing many specimens of canine beauties, and many lovely birds are to be found on the verandas.

On the occasion of Mr. Blumenberg's visit, a veritable feast was prepared. The evening was given up to a gar-



Photo copyright by Terkelson & Henry, San Francisco, Cal.
TETRAZZINI.

den party, where Neapolitan singers with mandolins and guitars dispensed national music. The entire villa was illuminated and lights of all colors made it a festive occasion.

Madame Tetrassini has her own moving picture theater and much enjoyment was derived from the motion pic-

SCHUMANN-HEINK THE REVERED ARTIST.

Extracts from the criticisms in the newspapers of Germany on the recent Bayreuth festival are again unanimous in expressing the greatness of Ernestine Schumann-Heink. Once more the reviewers stated that the Schumann-Heink voice remains "the great contralto voice of the generation"; again the critics declared that Schumann-Heink, the woman, had discovered the "secret of eternal youth, despite the fact that she is a grandmother."

As THE MUSICAL COURIER stated last week, Madame Schumann-Heink returned on Labor Day aboard the steamship Cleveland from her latest triumphs in Bayreuth and Munich, where she appeared at the Wagner festivals. Since her return to America the artist has been overwhelmed with congratulations and the great warm heart behind this wonderful woman is once more reflected in the beaming countenance with which she greets every one, and it matters not whether it be a humble serving maid or man, or the most influential citizen of the land.

It was in a palatial suite of the Waldorf-Astoria on Friday afternoon of last week where Madame Schumann-Heink welcomed a representative from THE MUSICAL COURIER.

The singer and Mrs. Henry Wolfsohn had just finished luncheon in the parlor of the private suite, and during the interview Mrs. Wolfsohn was appealed to by Madame Schumann-Heink to explain more fully some detail connected with the many appearances which the idolized contralto will make this season.

Extending both hands, Madame Schumann-Heink greeted the reporter from THE MUSICAL COURIER. "You come to speak with me about Bayreuth? Yes, yes, I trust you do. Bayreuth remains my inspiration, my church. I have sung at the festivals there every season, but two, since 1896, and I declare to you I have never been more deeply impressed by the hallowed spirit that prevails there than I was this summer. Moreover, I had the best time of my life. For once I forgot all about German thrift—that is what they call it, nicht war? I do not mean that I was extravagant or wasted money, but I spent dollars more freely than in other years. In the first place, I had an entire apartment, so invited a number of young American girls to be my guests during the festival.

"But that was only the domestic side. I could speak in volumes about the performances. I consider Siegfried Wagner a marvelous stage director, and you can hardly conceive of the wonderful enthusiasm that attended the final performance of 'Die Meistersinger,' where Dr. Hans Richter made his farewell as musical director at Bayreuth. It was indescribable. At the close of the performance we were all in tears and much stirred when Siegfried Wagner himself tried to bring Dr. Richter out; but the venerable musical director positively refused to show himself, saying behind the scenes before the artists: 'That which the master did not allow I cannot consent to do.'

"Thus Hans Richter lived religiously up to a Wagnerian tradition.

"It is sad to think that Dr. Richter will never conduct any more performances at Bayreuth. His friends and colleagues do not share his belief that he is too old; such men never get too old for their art. But he himself says he wants to retire while the public has seen him in the vigor and spirit that is demanded of one entrusted to lead the performances at this Wagner shrine. Yes, yes, I shall sing at the next festival there in 1914. I promised this to Frau Wagner and Siegfried Wagner before leaving."

The memorable performance of "Die Meistersinger" (the second of that opera), where Dr. Richter took his leave, was given on August 19.

After her eloquent espousals of the Bayreuth festivals, Madame Schumann-Heink talked with much of the same zeal about her recital programs for this season.

"Tell the musical world," averred the singer, "that I have added a large number of songs in English to my repertory. I shall sing selections from a new Indian cycle of songs by Stewart, the California composer, at my New York recital during the early part of January. I regard these songs as being more strikingly characteristic of Indian lore than any I have studied. I have some other songs by American and English composers that will be new to the American public."

When Madame Schumann-Heink had told about her new songs, Mr. Childs, of the Victor Company, and Mr. Adams, manager of the Wolfsohn Musical Bureau, were ushered in and then more cordial greetings followed. Mr. Childs, who had not seen the singer since her arrival, was honored with a fervent motherly kiss, and then taking the hand of this gentleman, Madame Schumann-Heink presented him to THE MUSICAL COURIER reporter, adding: "This is one of my fortunes, ah, ja," and the singer smiled as she only can smile.

In another room Madame Schumann-Heink and Messrs. Adams and Childs held a brief conference, and at its close

all came back to the parlor smiling. The singer, not able to control her glee, explained: "Here I am back only a few days from Europe and I hear all sorts of good things. Mr. Childs reports a tremendous sale of my records, the largest ever, 'The Rosary,' 'The Cry of Rachel,' Schubert's setting of 'The Erl King,' and other Schubert lieder being among the best sellers."

Alone again with THE MUSICAL COURIER reporter Madame Schumann-Heink said: "I owe more than I can tell you to the men who have managed my American tours."

"To the late Maurice Grau, and the late Henry Wolfsohn and to Mr. Wolfsohn's widow, and to Mr. Adams, I give the full credit for what has been done for me in the managerial line. I have always conferred with Mrs. Wolfsohn about my programs and I desire that the world shall know about it. I have many friends among my own sex, but at this moment I wish particularly to thank and extol Mrs. Wolfsohn for her artistic assistance and advice, and then turning to the domestic side I want you to know how much has been done for my younger children by Alma Sattler, the gentlewoman who is at the head of my home in Singac when I am touring. I could truly kiss the ground upon which Miss Sattler walks because of the services she has rendered in helping me to bring up my three younger children. Her service has been beyond price."

When Madame Schumann-Heink was asked her opinion about the present woman movement, she seemed rather perplexed but in a moment she was prepared to answer the question:

"As the mother of a large family, and as an artist, I have had little time to think about politics; it hardly seems to me that the women of America need the ballot, since they have more liberty than the women of almost any country; the American men are princes; they are devoted to their wives and give them everything and then allow them to rule besides. I have no criticisms to make about the suffragettes since I have not studied the subject, but as I am a bit old fashioned in my ideas I cannot truly say that I like the idea of women being mixed up in politics."

Turning the interview into a humorous vein, Madame Schumann-Heink laughed heartily as she told about her experience with the Custom House inspectors when she arrived at this port Monday of last week.

"As I felt like spending money this summer, I bought some nice things, including a valuable coat; the manner in which I declared every item in the new merchandise rather amused the customs inspectors and we had a real good time over it. I cannot too strongly condemn those who attempt to defraud the Government by smuggling clothes and jewelry into the country. As an American citizen, naturally I want the Government to receive what is its due."

Concerning the great West, Madame Schumann-Heink spoke in the most cordial terms. "I have friends all along the line in the West," she said, "and somehow I feel as if I am better informed about conditions in the Middle West and Far West than about the East."

As THE MUSICAL COURIER stated last week, Madame Schumann-Heink is to be heard in opera with the Boston and Philadelphia-Chicago companies this season; she has been especially engaged for Wagnerian roles.

Madame Schumann-Heink's season will open with a recital at Calgary, Alberta (Canada), Wednesday evening, September 18, and this will be her first appearance in that city.

Her concert appearances in the East will include five appearances in New York and two in Brooklyn; as for many years Madame Schumann-Heink will open the season in Brooklyn, Thursday evening, October 17, at the new Academy of Music, under the auspices of the Brooklyn Institute. Besides recitals and operatic performances she will sing twenty-five times with orchestra during the season.

On her tour this season Madame Schumann-Heink will have her son, Ferdinand Schumann-Heink, as her secretary and personal representative.

Madame Schumann-Heink's tact and good nature in meeting the Custom House officials is characteristic of the woman, whose sense of mirth is one of the things that endear her to legions. The wonderful personal magnetism of the woman, her outspoken sincerity on all subjects and her anxiety to be just to all the world have been established.

The writer would like to whisper a secret to the readers of THE MUSICAL COURIER, and that is the great artist never looked handsomer; some women, like wine, improve with years, and Schumann-Heink is one of these rare women. Her complexion last Friday had the freshness of a young girl of eighteen; the skin was smooth as velvet; the dark kindly eyes were aglow with health and happi-

ness; the hands of the singer, so shapely and maternal, would delight the eye of a sculptor; it is some figure of history or mythology that Schumann-Heink recalled as she entertained her callers last week, wearing a seasonable gown of white embroidered linen (last Friday was very humid and hot) and some ornaments most becoming to her queenly type. Whether entertaining a cowboy on the Western prairie, a king on a European throne, her managers, her friends, or casual callers, this remarkable woman never fails to say and do the right thing.

Ernestine Schumann-Heink is a woman in ten million.

Elsa Deremeaux at Rockland, Me.

Among the early recitals during the autumn in New York will be the debut of Elsa Deremeaux at the Little Theater. Madame Deremeaux is an American of German and French ancestry. She studied for years in Europe with Godowsky and in New York with Joseffy. There is real poetry in her playing, as the listeners discover when she performs Chopin and Schumann compositions; there is also a wholesome sanity in her performances which will



ELSA DEREMEAUX IN MAINE.

be made manifest when she makes her bow to a metropolitan audience the end of next month.

Madame Deremeaux is still enjoying her holiday up in Rockland, Me., and it is from that healthful retreat that a friend sent the snapshot herewith reproduced.

Madame Deremeaux is under the management of Antonia Sawyer. Besides the recital, Mrs. Sawyer will present Madame Deremeaux at several joint recitals in the winter.

Ronald Admires Irene Scharrer.

R. E. Johnston, the musical manager of New York, received a letter last week from Landon Ronald, of London, in which Mr. Ronald expresses his high opinion of Irene Scharrer, the young pianist, who is to play in America this season under the Johnston management.

An extract from Mr. Ronald's letter states:

She (Miss Scharrer) is in every sense a great artist, both technically and intellectually. She has played from time to time nearly the whole piano repertory concertos at Queen's Hall, in the Sunday concerts at Albert Hall and in various important provincial centers. Her success with an audience is always immense, and the critics and the artists have long accepted her as one of the greatest living woman pianists.

I can only heartily wish her half the success in America that she has had with us here.

Where They Are.

Charles Dalmores is at his villa in Coppet, Switzerland.

Ernesto Consolo and César Thomson are at Lugano, Switzerland.

Madame Lipkowska and Georg Baklanoff have been staying at Cernobbia, Italy.

Cleofonte Campanini has left Carlsbad and gone to his home in Italy. He sails for New York October 1.

Hartmann for Syracuse Arts Club.

Arthur Hartmann, the violinist, has been engaged for the February concert of the Syracuse Arts Club.

CLARA DE RIGAUD RESUMES HER WORK.

Clara de Rigaud, for many years one of the prominent singing teachers of New York, returned from a four months' trip to Europe last week, greatly improved in health and in fine spirits as she resumes her work with professional singers and many young and ambitious students. Last season illness prevented Madame de Rigaud from giving public concerts as she did in previous years, but now that she is herself once more her recitals will be resumed during the season of 1912-1913.

While abroad Madame de Rigaud took the cure at Carlsbad and it has resulted wonderfully for her for she appears to be in more radiant health than in the days when she moved everybody by her womanly charms.

The accompanying picture shows Madame de Rigaud and



CLARA DE RIGAUD AND HER BROTHER, FRANZ NIEDER-HEITMANN, OF MAGDEBURG.

her brother, Franz Nieder-Heitmann, of Magdeburg, Germany, where he is regarded as one of the great authorities on violins. Herr Nieder-Heitmann is not a musician; but, like most well born Germans, he is devoted to the art and he has made and is particularly interested and devoted to the violin, violin makers and violinists. He, himself, has recently discovered some secret that improves the wood of the German instruments, and in some instances makes them appear in quality of tone like some of the old Italian makes.

As to Madame de Rigaud, she was most happy to meet her relatives and friends in the Vaterland and they in turn were overjoyed to see her. They held some touching reunions, but this article is first of all intended to tell more of Madame de Rigaud's professional plans for the season. Her standing as a teacher will be understood when one reads the names of some pupils who have studied singing or who have coached with her.

Some of the best known are mentioned as follows:

Frieda Langendorff, Metropolitan Opera, New York, and Royal Opera, Berlin, Vienna. Concert tours throughout the United States. Christian Hansen, tenor of the Boston Grand Opera Company and prominent opera houses in Europe. Season 1910-11 star tour with the New American Opera Company.

Fanny Furguson, Savage Grand Opera Company. Leading soprano Philharmonic Concert Company.

Santa Marelli, prima donna Italian Grand Opera Company. Lola Sachs, concert and recital tour through Germany and Austria.

Clementine Tetedoux, oratorio and recital. Soloist of All Souls' Church, New York City (three years), Eglise de St. Esprit (one year).

Olive Scholey, contralto soloist with Toronto Festival Orchestra and Chorus.

Sophie Rosenstein, concert oratorio recitals, Frankfurt-on-Main, Germany.

Rosamonde Chetham, concert, oratorio, recital. Elsie Anglin, operetta companies.

Mabel Leggett, coloratura soprano, concert tour with Redpath Musical Bureau.

Bertha Taylor, soloist Protestant Church, Madison, N. J. Pauline Bachman, head of vocal department, Wesleyan College, Macon, Ga.

Mabel Gulle, voice specialist, New Rochelle, N. Y.

Helen Sousa, daughter of John Philip Sousa.

Marie Volpe, wife of Arnold Volpe, the New York musical director.

Christine Olsen, a niece of the famous prima donna, Christine Nilsson.

Mrs. H. R. Lee, a cousin of Madame Melba.

Anna Francis, "Madame Sherry" Company.

Celeste Wynne, eight years leading parts with Savage Opera Company.

Jane Wyche, soloist Christian Science Church.

Margaret Reiner, niece of Rosenbaum, the theatrical manager. Sade Wertheim, leading woman in "The Climax."

Mrs. T. Lion, prominent church singer in Kansas City.

Jane G. Wieck, soloist of choir in Youngstown, Ohio.

Louise Jenkins, a popular Kansas City singer.

Among the new pupils at the De Rigaud studios, 2647 Broadway, New York (The Linlaugh), there are five sent from Youngstown, Ohio, by Miss Wieck, and three from Kansas City, in addition to Miss Jenkins, who returns for another year's study with Madame de Rigaud.

In a letter to Madame de Rigaud from Miss Wieck, this enthusiastic young lady writes:

Your method is working out beautifully in my voice; it is not the same voice at all; people in the church have remarked so much; they are simply delighted every week, for my voice seems better. I am very grateful for the help it is to me in teaching; I can see the greatest difference in the voices of my pupils. . . . Several friends will go to you for instruction next winter.

MEXICANS EAGER TO HEAR BONCI.

From the City of Mexico it is reported that not since Adelina Patti and the palmy days of Tamagno has there been such a stir in that historic city as there is over the coming of Alessandro Bonci, the great exponent of bel canto. A few days after the date of Bonci's appearances were announced at the Teatro Arbeu, this autumn, all the best seats were subscribed for, and in another day or two all the seating capacity had been pre-empted.

The operas chosen for the Mexican engagement will include: "Sonnambula," "Norma," "Puritani," "Carmen," "Pearl Fishers," "Mefistofele," "Favorita," "Lucia," "Martha," "Fedora," "Andre Chenier," "Faust," "Pagliacci," "Boheme" (Leoncavallo), "Cavalleria Rusticana," "Manon" (Massenet), "The Huguenots," "Gioconda," "Boheme" (Puccini), "Tosca," "Madama Butterfly," "Manon" (Puccini), "The Girl of the Golden West," "The Barber of Seville," "Samson and Delilah," "Mignon," "Aida," "Trovatore," "Masked Ball," "Rigoletto," "Traviata," "Otello" and "Lohengrin."

Herbert Sachs-Hirsch and His Father.

Herbert Sachs-Hirsch, the pianist, with his father and mother and several friends, recently completed a long automobile tour of New Jersey, and this was followed by a three weeks' sojourn at Asbury Park. The picture herewith shown presents the artist and his father in their touring car. The pianist is at the wheel. In a letter to a friend young Mr. Sachs-Hirsch writes: "I have become a full fledged motor fiend; I find that it provides exhilaration and makes one keen witted, and therefore is splendid



HERBERT SACHS-HIRSCH AND HIS FATHER.

sport for any one who aims to do some one thing supremely well in the world."

Mr. Sachs-Hirsch, under the management of R. E. Johnston, is looking forward to a season filled with musical activity and enjoyment.

A Chautauqua Endorsement for Pagdin.

Walter R. Anderson, manager of William H. Pagdin, has received a letter from Alfred Hallam, musical direc-

tor of Chautauqua Assembly, N. Y., in which Mr. Hallam commends in strong terms Mr. Pagdin's splendid work during the Chautauqua season this summer.

New engagements just booked for Mr. Pagdin by Mr. Anderson include a performance of Elgar's "Light of Life" with the Orpheus Club, of Halifax, N. S., March 11, 1913.

Mr. Pagdin has resumed his vocal activities at his Carnegie Hall, New York, studio.

Samuel B. Garton Is Popular.

Samuel B. Garton, the progressive and genial manager of the Chicago Choir Bureau, is a man who has gained a world of friends throughout the country by his desire to send forth only artists of real merit, thoroughly equipped, to fulfill the required standards which modern clubs and societies demand.

Mr. Garton's integrity, together with sagacious foresight and energy, place him in an enviable position in the Middle West, which fact both artists and clubs are awakened to. Mr. Garton, perhaps, enjoys his chosen field with unusual zest, as he himself is possessed of a superior tenor voice, which has had excellent training, and constant demands are being made upon him for engagements both in



SAMUEL B. GARTON

Chicago and neighboring cities, in church, oratorio and concert.

Mr. Garton will teach at the Columbia School this season.

Lionel Hayes-Robsarte Studios.

Lionel Hayes-Robsarte, who brings to this country testimonials from such masters as De Trabadelo, Lherie, Koenig, Sbriglia, Cortesi, Cognet, Vannucini and Santley, has opened a studio of singing at the Hotel Woodward, Fifty-fifth street and Broadway, New York. As a singer (he is a tenor) Mr. Hayes-Robsarte has attracted notice in Europe and as a teacher he has achieved wonderful results. Among his pupils are leading concert, recital and opera singers on both sides of the Atlantic. The Hayes-Robsarte studio was ready for pupils last week and before the end of the month the master will have his classes nearly filled for the season.

Oklahoma Musical Academy.

The Oklahoma Musical Academy, of which Alfred Price Quinn is the principal, is one of the prosperous schools of music in Oklahoma City. The new booklet just issued states that the autumn term opened September 9 with an increased enrollment of pupils. Mr. Quinn, himself, is one of the well trained musicians in the new West and has done his share to advance the art of music in his section.

Dudley Buck at Aeolian Hall.

Dudley Buck will open his new studio in the new Aeolian Hall, on West Forty-second street, New York, opposite Bryant Park, September 20. Mr. Buck has many new pupils enrolled for the season and all of those who studied with him last year are coming back this season.

Pilzer in Washington, N. J.

Maximilian Pilzer, the popular violinist, is spending his vacation at Washington, N. J.

LONDON

The New Victorian Club,
30A Sackville Street, Piccadilly, W.,
LONDON, England, August 29, 1912.

At Government House Grounds, Aldershot, August 13, 14 and 15, a most interesting, picturesque and musical exhibition was given by the combined bands, drums and fifes, pipers and buglers of the Aldershot command. In other words, a grand searchlight tattoo was arranged under the direction of Senior Bandmaster Henry Sims of the Royal Artillery Mounted Band, at Aldershot, who having had much experience in arranging tattoos, this one was left entirely in his hands and was carried out on similar lines to those held before. According to custom, if things permit, it will be an annual event. But last year conditions were not favorable for an exhibition, consequently this year's representation was the first since 1910. The number of bands entered was seventeen. Of individual bandmen there were 660; of drummers and fifers, sixty; of pipers, forty-two; of buglers, sixty, making a total of 822. The names of the bands and their division were as follows:

Band of First Battalion, Prince Albert, Somerset Light Infantry.
Band of Second Battalion, Essex Regiment.
Band of Second Battalion, Duke of Cambridge's Own Middlesex Regiment.
Band of Second Battalion, Oxfordshire and Buckinghamshire Light Infantry.
Band of First Battalion, Queen's Own Cameron Highlanders.
Band of First Battalion, Dorsetshire Regiment.
Band of First Battalion, Loyal North Lancashire Regiment.
Band of Second Battalion, Suffolk Regiment.
Band of First Cavalry Brigade and Royal Artillery.
Band of Second Dragoon Guards, Queen's Boys.
Band of Eleventh (Prince Albert's Own) Hussars.
Band of Nineteenth (Queen Alexandra's Own Royal) Hussars.
Band of Royal Artillery Mounted Band.
Band of First Battalion, Leicestershire Regiment.
Band of First Battalion, Hampshire Regiment.
Band of First Battalion, King's Royal Rifle Corps.
Band of Second Battalion, Royal Inniskilling Fusiliers.

The program opened with the "First Post, sounded by the massed buglers of the First Battalion Prince Albert's Somerset Light Infantry, Second Battalion Oxfordshire and Buckinghamshire Light Infantry, and the First Battalion King's Royal Rifle Corps. It was a very spirited introduction and was followed by the entry of the massed bands of the First Battalion Prince Albert's Somerset Light Infantry, Second Battalion Essex Regiment, Second Battalion Duke of Cambridge's Own Middlesex Regiment, and Second Battalion Oxford and Buckinghamshire Light Infantry, playing the "Old Comrades" march by Teike, under the conductorship of Bandmaster J. A. Mitchell of the First Somerset Light Infantry. In their scarlet and gold uniforms they presented a most attractive picture and gave a fine, rhythmic account of this old favorite march. Following came the massed drums and fifes of the Third Battalion Coldstream Guards and the Second Battalion Scots Guards. In their massive bearskin headdress, with the white and scarlet and gold of their uniforms, they presented a striking picture as they marched and counter-marched around the great natural arena to the "Wairo" march, conducted by Drum Major Everett. A second entry of massed bands was ushered in to the strains of the "Wellington" march by Zehle. These bands numbered the First Battalion Queen's Own Cameron Highlanders, First Battalion Dorsetshire Regiment, First Battalion Loyal North Lancashire Regiment and Second Battalion Suffolk Regiment, conducted by Bandmaster G. E. Frayling, of the buglers of the First Battalion Prince Albert's Somerset

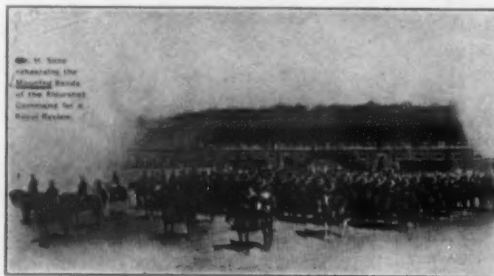
First Loyal North Lancashires. The kilts and white spats of the Highlanders added a picturesque note to the massed color effect, and the musical ensemble was of fine tonal quality and inspiring rhythm. The entry of the massed Light Infantry playing "Bombay" followed, and in their green attire they added a new note to the color scheme



HENRY SIMS.

and displayed individually as in the ensemble a wonderful command of their instruments. They were conducted by Bugle Major Cawwater of the Somerset Light Infantry.

Arbuckle's march, "Rolling Home to Dear Old England," led in the following named cavalry and R. A. bands: First



H. SIMS REHEARSING THE MOUNTED BANDS OF THE ALDERSHOT COMMAND FOR A ROYAL REVIEW.

Cavalry Brigade and Royal Artillery, Second Dragoon Guards, Queen's Boys, Eleventh Hussars, Nineteenth Hussars, and Royal Artillery Mounted Band, conducted by Bandmaster J. W. Tucker, of the Nineteenth Hussars (Queen Alexandra's Own Royal Hussars). There is no

need to say that the effects produced by the combination of these four bands were of the very finest order. Then came the massed drums and fifes of the Second Battalion Scots Guards and First Battalion Queen's Own Cameron Highlanders, under the conductorship of Pipe Major W. Ross, playing the "Stirlingshire Militia" march, with a wonderful precision. Then another combination of massed bands followed—First Battalion Leicestershire Regiment, First Battalion Hampshire Regiment, First Battalion King's Royal Rifle Corps, Second Battalion the Royal Inniskilling Fusiliers, under the conductorship of Bandmaster R. Watson Ramsey of the Royal Inniskilling Fusiliers, playing the march "El Abanico" by Javaloye.

The work of the individual bands presented varied characteristics of perfection, namely, in the production of a general fine equality of tone, in an exhilarating rhythmic accent, a style and spirit at once brilliant and of great taste, and absolute freedom from all brassiness and clang tint. The work of the combined bands represented a superb perfection of discipline, much beauty of timbre in the amalgamated tone, and a fine sonorous quality in sustained tones and phrases, a marvelous execution of crescendos and decrescendos, and a pervasive spirit of refinement characterizing everything presented. Under the conductorship of Senior Bandmaster Henry Sims the combined bands played a series of Empire airs beginning with "The Maple Leaf" for Canada, "Mandalay" for India, "Land of My Fathers" for Wales, "Let Erin Remember" for Ireland, "The Blue Bells of Scotland" for Scotland, "Home, Sweet Home" for England, and concluding with "Rule Britannia." These Empire airs were preceded by a virtuoso performance of the march "Action Front" by Blankenburg, and Sir Edward Elgar's "Land of Hope and Glory." Later a marvelously effective rendering of the "Vesper Hymn" by Beethoven and the introduction to the third act of "Lohengrin" further demonstrated the high standards of musical taste and judgment possessed by the bandmasters and the men under their control. In the Beethoven hymn, with the two separate sections of the band placed at opposite points to the main body, and answering in echo fashion the theme first announced by the principal section, assisted by tubular bell striking, Conductor Sims brought out with exquisite taste and tonal nuance (this latter being so greatly facilitated by the placing at answering points the two double-brass quartets) the lofty character and fine musical sentiment of this magnificent old Beethoven hymn. And again in the "Lohengrin" excerpt, the great artistic possibilities of the bands were most impressively apparent.

Great enthusiasm prevailed on the playing of the traditional "Men of Harlech" march, and again on the playing of "God Save the Prince of Wales," which was preceded by a roll of side-drums from the faintest pianissimo to a wonderful double forte. This was repeated, and with "God Save the King" the finale of the program was reached.

Special mention should be made of the impressive picture the massed bands formed as they marched forward across the arena to a point nearer the grand stand to the strains of the "Men of Harlech" march. And another very interesting feature was the playing, marching and counter-marching of the Scottish pipers. They entered playing "The Seventy-ninth's Farewell," followed by the "Lord Blantyre" strathspey; then the "Captain Duff" reel, and Glendarrel Highlanders' march. The outstanding feature was the display of a fine rhythmic sense in their drummers, who are great experts. Mention also of the perfect intonation of the massed buglers in the "Last Post" must be made. Here one heard not only unison playing, but three and four part harmony, long phrases in thirds, and all of an absolute perfection of intonation. A perfection of technic distinguished every department, whether of the bandmen, the fife and drum, the pipers, or the buglers. There was nothing slipshod, no tolerance of the inefficient, but a standard of the very highest excellence, a precision, and a discipline that was refreshing and stimulating.

A word must be said of Bandmaster Henry Sims, of the Royal Artillery Mounted Band, Aldershot. Mr. Sims has had over forty years' service, having joined the Fourth (Royal Irish) Dragoon Guards, May 21, 1872. With that regiment he went through the Egyptian campaign of 1882, and was present at the engagements of Tel-el-Mahuta, El Magfar, Kassassin, Tel-el-Kebir, and the march and cap-

Cable Address: VERT'S AGENCY, LONDON

N. VERT, (Ltd.)

6 Cork Street, London, W., England

Cable: Keynote, London

CONCERT DIRECTION

DANIEL MAYER

ENGLAND'S
LEADING
CONCERT
AGENCY

Established 1890

Chatham House
George Street,
Hanover Square, W.,
LONDON, ENGLAND

ENGLAND'S PREMIER AGENCY



JULES FALK

In America Season 1912-1913
Management: THE WOLFSOHN MUSICAL BUREAU
1, West 34th Street, New York

Muriel LITTLE (Soprano)
(College Diploma)
ELENA GERHARDT method of VOICE PRODUCTION
Fully authorized. Address: 2 Wellington Road, St. John's Wood, London, N. W.
Telephone: 223 Paddington



Principal masters
H. Ostrovsky
E. Zimbalist
A. Osborne

Ostrovsky Musical Institute

THE OSTROVSKY METHOD solves the problem of manual flexibility. It develops technic, elasticity, stretch, speed, looseness, resistance.
Ostrovsky Apparatus and Appliances
For terms and circulars address Secretary, Ostrovsky Musical Institute, 6 Conduit St., London, W.

ture of Cairo. In 1884 he was sent to the Royal Military School of Music and was promoted bandmaster in 1885. His first appointment was to the Cavalry Depot at Canterbury, but in 1886 he was transferred to the R. A. Mounted Band, where he has since remained as bandmaster. No bandmaster in the army has had more experience of handling massed bands than Conductor Sims; there are 1,500 bandsmen, etc., in the Aldershot command. Mr. Sims has been honored with the Egyptian Medal, Khedive's Star, the Long Service and the Victorian Order medals. And it will no doubt interest the many MUSICAL COURIER readers to know something of the principal performers in the Royal Artillery Mounted Band, which information has been taken from a little booklet issued by Conductor Sims:

Sergeant-Major A. W. Burgg.—Joined the Royal Artillery Mounted Band on August 16, 1880, so has over thirty years' service to his credit. Was promoted sergeant-major of the band, January 21, 1892. Sergeant-Major Burgg is believed to have held the position of band sergeant longer than any in the army. He plays solo B flat clarinet in the military band and has done so for twenty-five years. In the string band he plays first violin, the exigencies of the band not permitting him to be solo clarinet in this as well. He has the medal for long service and good conduct.* Sergeant-Major Burgg has a son in the band (Bombardier C. Burgg) who plays horn in the military band, and first violin in the string. He also plays the harp and piano.

Quarter-Master-Sergeant C. Self.—Plays the first B flat clarinet in the military band, and is leader in the string. Quarter-Master-Sergeant Self joined the Royal Artillery Mounted Band April 1, 1885, therefore has twenty-six years' service. He has held the position of quarter-master-sergeant since July, 1896. He has the medal for long service and good conduct.* Quarter-Master-Sergeant Self also has a son in the band who plays the violin.

Sergeant O. Turner.—Joined the Royal Artillery Mounted Band on February 9, 1889, so has twenty-two years' service. Plays solo trombone in both bands. Sergeant Turner has a first class certificate of education (the highest in the army) and holds the good conduct medal.

Sergeant E. Steele.—Plays solo horn in both bands. He joined the Royal Artillery Mounted Band in March, 1890, thus having twenty-one years' service. Sergeant Steele also has a first class certificate of education and the good conduct medal.

Sergeant G. H. Cooke.—Plays solo flute in both bands. He joined the Fourth Hussars in March, 1891, and purchased his discharge in October, 1896. Joined the Royal Artillery Mounted Band December 15, 1896. Sergeant Cooke has the good conduct medal.

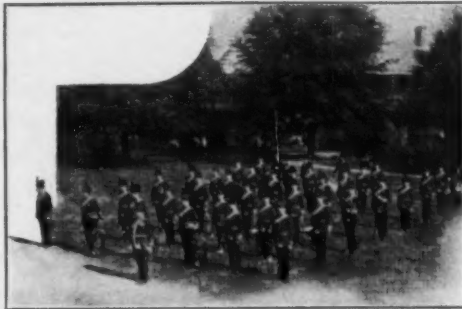
Sergeant E. A. Weaver.—Solo oboe in both bands. Plays also the harp and piano. Joined the Royal Artillery Mounted Band in October, 1898. He has a first class certificate of education.

Sergeant W. Soars.—Leading viola in the string band and first B flat clarinet in the military. Joined the Royal Artillery Mounted Band in October, 1898. He has a first class certificate of education. Sergeant Soars is also the pay sergeant of the band.

Corporal P. Rudd.—Is leading second violin in the string band and leading second B flat clarinet in the military. Corporal Rudd joined the Tenth Hussars in September, 1898, and was transferred

to this band January, 1903. He has a first class certificate of education.

Sergeant J. Kennedy.—Solo violoncello in the string band, and plays the B flat clarinet in the military. Joined the Royal Artillery Mounted Band in June, 1894.

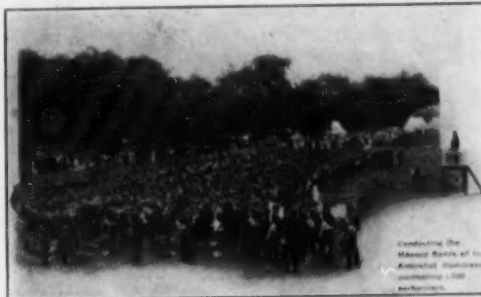


THE ROYAL ARTILLERY MOUNTED BAND.

Corporal P. D. Knight.—Plays solo flute and piccolo in both bands in turn with Sergeant Cooke. Joined the band in July, 1901.

Bombardier J. Foskett.—Solo cornet in both bands. Also plays the cello when required. Joined the band in October, 1900.

Bombardier F. A. Johnston.—Solo E flat clarinet in the military band and first violin in the string. Joined the Royal Artillery



CONDUCTING THE MASSED BANDS OF THE ALDERSHOT COMMAND, NUMBERING 1,300 PERFORMERS.

Mounted Band in November, 1904. Bombardier Johnston has a first class certificate of education.

Bombardier R. Evans.—Solo bassoon in both bands. Joined the band in September, 1902.

Bombardier C. Coombes is solo bass in the military band and plays the string bass in the string band. Joined the band in July, 1903.

Bombardier G. McDermott.—Plays the tympani in both bands. Bombardier McDermott also plays the bassoon, clarinet, althorn, piano and organ when required. He joined the Lincoln Regiment in November, 1896, and was transferred to the Royal Artillery

*Commonly called G. C. Medal. To obtain this medal a soldier must have over eighteen years' service and his character must be "exemplary."



ELENA GERHARDT

Germany's Great Lieder Singer

ERICH WOLF at the Piano

In America, Jan., Feb., March, April, 1913

Management:

WOLFSOHN MUSICAL BUREAU, New York

(By special arrangement with DANIEL MAYER of London, England)

THE STEINWAY PIANO

Mrs. SUTORIUS

MANAGER OF ARTISTS
Arranges Recitals and Recitals
Soprano Manager of
R. T. STURGEON OPERA
Address: 1 West 84th St., New York
Phone, Murray 811 8420

INGA ÖRNER Soprano

Metropolitan Opera Co. and Royal Covent Garden
Address: Metropolitan Opera Co. New York

Mrs. PERCY JAMES SMITH Soprano

Concerts, Recitals, Musicals
ADDRESS CARE MUSICAL COURIER

The Lachmund Conservatory of Music

L. M. HUBBARD, Director

All Branches—All Grades—Preparation for Concert or Opera.
Pleasant home and chaperonage for a limited number of out-of-town students wishing to attend season of GRAND OPERA and SYMPHONY CONCERTS while pursuing a course of music study.

Send for Catalog

ADDRESS, 132 WEST 85th STREET

FIRE! A large part of my 1065 page, unique, \$7.00 Dictionary of 28,015 Operas, having been damaged, I now offer to the Profession the remaining PERFECT copies at \$1.98, mailed free to any address on receipt of Postal Money Order. To the trade I offer them in lots of not less than 10, at \$1.25 per copy Address, JOHN TOWERS, Morgantown, West Va

LIONEL-ROBSARTE Former Opera Tenor Voice Specialist

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacotelli, now singing in Naples; Miss Helene Travis, Mascagni Opera Co. Residence Studio, Hotel Woodward, N. Y. Phone, 5000 Columbus. Voices tried gratis by appointment. A. de Trahadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Caruso, Gayarre, etc., says: "I sincerely believe Mr. Robsarte has no equal among American instructors."

ELEANOR McLELLAN

RESUMES TEACHING SEPTEMBER 15TH

33 West 67th Street New York



Voice Specialist and Coach
Voice Defects Remedied
Correct Tone Production
and Articulation

ELLA BACHUS-BEHR

Pianist, Teacher, Vocal Coach, Accompanist

Reference: Louise Homer, Frederic Martin
Address: 69 West 88th Street, New York.**ACCOMPANIST**
GRACE ANDERSON1425 Broadway
and
150 Manhattan Avenue
Phone, 8382 River**HENRIETTE BACH** Violin VirtuosoManagement:
R. E. JOHNSTON
1451 Broadway, New York**EMILY LOUISE PLUMLEY**Lecture Recitals by
Assisted by HELEN SHEARMAN GUE, Contralto.
For terms, dates, etc., address Manager, 606 Sixth St., Brooklyn, N.Y.**GEORGE GARRE**
TENORAddress: 15 EAST 10th STREET NEW YORK
Telephone: 2927 Stayvessant**Viola McLAURIN-READY**

Colorature Soprano

Management: ANTONIA SAWYER, 1425 Broadway, New York

EDMOND CLEMENT
THE RENOWNED FRENCH TENOR
Personal Representative: HOWARD E. POTTER
1451 Broadway, New York**PAUL DUFALT**
TENOR

Address, 830 West 23d Street Tel. 1992 Chelsea

DAN BEDDOE TENORSeason 1912-1913 in America
(Now in England)

QUINLAN MUSICAL BUREAU, 316 Regent Street, London

J. FRED WOLLE
ORGANIST
Management, The Wolfsohn Musical Bureau
1 West 34th Street, New York**BAERNSTEIN-REGNEAS**

TEACHER OF SINGING

New York: 133 West 80th Street
Tel., 3786 Schuyler
In Philadelphia Tuesdays and Fridays**MUSICIANS**If you desire to know more about music, read
MARGARET H. GLYN'S**ANALYSIS OF THE EVOLUTION OF
MUSICAL FORM**

(Published by BOSWORTH & HARMS)

Send \$2.50 to this office for the book, if you desire to know more about music.

OSCAR SAENGER

TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, Contralto, formerly of the Comedie Grand Opera Co.; Mme. Marie Rappold, Soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquail, Soprano, Metropolitan Opera Co.; Henri G. Scott, Bass, Chicago Grand Opera Co.; Allen C. Blackley, Bass, Metropolitan Opera Co.; Orville Harrold, Tenor, London Opera House; Leon Rains, Bass, Royal Opera House, Dresden, Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Darmstadt; Mme. Carolyn Ortman, soprano, Grand Opera, Chemnitz; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baernstein-Regneas, Grand Opera, Germany; Bessie Bowman-Estey, contralto; Marie Stoddard-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Florence Hinkle, soprano; Mildred Potter, contralto; Mae Jennings, contralto; Louise Barnolt, contralto; John Young, tenor; George Murphy, tenor; Edwin Evans, baritone.
Telephone 637 Lenox.

STUDIO: 6 EAST 81st STREET, NEW YORK

Mounted Band in September, 1908. Has the South African and Queen's medals.

Bombardier W. M. Hawkins.—Plays the Austrian bass in the military band and second violin in the string. He is also the clerk of the band. Joined the Royal Artillery Mounted Band in July, 1901.

Musician R. Booth.—Plays the first violin in the string band and trombone in the military. Joined the Second Cheshire Regiment in August, 1890, and was transferred to the Royal Artillery Mounted Band October, 1900. He has the good conduct medal.

Musician T. Collar.—Plays the B flat clarinet in the military band and violin in the string. Joined the East Surrey Regiment February, 1884, and was transferred to this band in May, 1892. Has the good conduct medal.

Musician G. Laishley.—Is solo euphonium in the military band and second trombone in the string. Joined the Fifteenth Hussars September, 1895, and rejoined into the Royal Artillery Mounted Band in December, 1907.

Musician C. Marcham.—Plays second bassoon in both bands and solo if required. Joined the Seventh Hussars in April, 1896, and was transferred to this band March, 1908. Has the South African and Queen's medals.

Musician A. Moore.—Plays the solo clarinet in the string band and first B flat clarinet in the military. He joined the Royal Artillery Mounted Band in November, 1903.

Musician F. Simpson.—Is solo double bass in both bands. Also plays the B flat clarinet. Joined the East Yorkshire Regiment in February, 1893, and was transferred to this band in February, 1905. Has the South African and Queen's medals.

The Royal Artillery Mounted Band is one of the few "Staff" bands in the army and is permanently stationed at Aldershot. It represents, musically, the whole of the Royal Horse and Royal Field Artillery, numbering nearly 200 batteries, etc. It numbers fifty performers and has a string as well as a military band. The instrumentation of the two bands is as follows:

Military—2 flutes, 1 piccolo, 3 oboes, 2 E flat clarinets, 14 B flat clarinets, 1 alto clarinet, 2 bassoons, 4 horns, 5 cornets, 2 trumpets,



1 althorn, 1 euphonium, 3 trombones, 2 string basses, 4 Austrian basses, 1 sarrusophone, 2 tympani—50.

String—2 flutes, 3 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 2 tympani, 1 harp, 14 violins, 4 violas, 4 cellos, 5 double basses—50.

Here are two specimen programs from the R. A. Artillery Mounted Band's repertory:

Festival march, Tannhäuser.....	Wagner
Overture, A Midsummer Night's Dream.....	Mendelssohn
Second symphony.....	Beethoven
Reminiscences of Weber.....	Arranged by Fred. Godfrey
Träumerei.....	Schumann
Schlummerlied.....	Schumann
Wiegenlied.....	Brahms
Overture, La Dame Blanche.....	Boieldieu
Orchestral suite, Peer Gynt.....	Grieg
Five Songs without Words (Nos. 36, 37, 38, 39, 40).....	Mendelssohn
Selection, Patience.....	Sullivan
Introduction to third act of Lohengrin.....	Wagner
Grand march, Cornelius.....	Mendelssohn
Four Songs without Words (Nos. 41, 42, 43, 44).....	Mendelssohn
Reminiscences of Hérold.....	Arranged by Fred. Godfrey
Symphony in B minor, Unfinished.....	Schubert
Four characteristic dances from Casse Noisette.....	Tchaikowsky
Overture, Academic Festival.....	Brahms
Two Hungarian Dances.....	Brahms
Symphony No. 6 (second movement).....	Tchaikowsky
Finale to third act, Rigoletto.....	Verdi

It is needless to say that conductor Sims has made many of the arrangements played by his band, nearly the entire list quoted above being scored for the R. A. Mounted Band by him.

It may not be amiss to add a few notes on the part that the military band has played figuratively and literally in the many important musical periods of the past, a subject that has not had rightful attention paid it in the records of musical evolution. The military band may be

said to have been the first, if not the very first means of establishing and assuring instrumental music of an independent standing. It was the great prefiguration of the orchestral band, the great predecessor in the perfecting of all wind instruments, for which all wind instruments were perfected, to be later appropriated by the more facile and subtle string orchestra, which may also be said to have been developed from the very personnel forming the military band. In H. G. Farmer's invaluable two volumes, "The Rise of Military Music" and "The History of Military Music and Royal Artillery Band," the position that wind instruments and their combination which later became known as the military band has held and maintained from the earliest times and throughout the succeeding ages to the present day, and the dignity with which the trumpeters, heralds, and "King's Band" were invested, are fully described and faithfully chronicled from many old and rare volumes on various historical subjects. Interesting in every detail is the information to be gleaned on the ancient Briton and Saxon trumpeters, and of the position of the minstrels, many of them trumpeters, who came into popular favor after the Norman Conquest, many of them holding high rank in the courts of the Norman monarchs. And the intervening years that witnessed the crusades and the great acquisitions gained from acquaintance with the East and the Saracen armies supply many an interesting connecting link in the great "wind" family down to 1760, when the clarinet is said to have been introduced to England by John Christian Bach (son of Johann Sebastian Bach).

This is not the place to attempt a review of the many wonderful improvements made in the individual instruments from time to time. It is too vast a subject. However, it may be said, en passant, that with the introduction of the valve mechanism, which was perfected through the genius of the Franco-Belgian maker, Sax, the emancipation of the brass instruments was consummated. This, along with the improvement made in the "woodwind," has given a massive gamut of tone color, and a technical possibility to the compass of the modern military band, that permits of the interpretation of every type of composition from the classic to the popular without sacrifice of any of the finer modes of musical expression. A change of "color" arrangement, and the thing is done! as witness the many excellent band arrangements of every school, made by the various bandmasters of the day. And a word on the clarinet, the "violin" of the military band, may be allowed. In Handel's time there were no clarinets in the orchestra; they did not enter into the orchestral ensemble until a much later period, notwithstanding Dr. Arne's scoring a part for clarinet in "Artaxerxes," in 1762, and also Haydn in "The Creation," etc. Neither had it, in its old form, any place in those first military bands of that famous musical monarch, Frederick the Great, of whom the great Johann Sebastian Bach is said to have remarked: "He is a monarch whose greatness and power in the sciences of war or peace, and no less in music, command the honor and admiration of all." And it may be interesting and profitable to remember that at this same period his son, Philipp Emanuel, was court musician and cembalist at the court of the great Frederick. As recorded in G. Miller's interesting little booklet, the instrumentation of the first army bands of Frederick the Great was constructed of oboes, horns, bassoons, trumpets, trombones and serpents. Later, in 1763, by this same monarch's order, the German military band was fixed at its famous number of eighty-two oboes, two clarinets, two horns and two bassoons, and became known throughout Europe as harmonie musik, and was the basic principle of all future bands. For this combination Beethoven composed an octet in E flat, op. 103, and a rondino in E flat, and Mozart wrote three serenades for the same.

In the history of the English military band no organization has taken precedence of the Royal Artillery Band. The founder of this band was Major General W. Phillips, who in 1762 gave orders for a formation of a band after the German model. The band numbered eight men and their names are given in Mr. Farmer's book. A distinguished figure in military history is Major General W. Phillips. He served with great distinction in many engagements, and at Stillwater and Saratoga in the American Revolution. He died at Petersburg, Va., May 13, 1781. But that this band formed by Major General Phillips was not entirely satisfactory may be inferred from the fact that in 1785 an entire band from Hanover was sent over to England by the Duke of York, consisting of four clarinets, two bassoons, two hautboys, two French horns, one trumpet, and one serpent, and later this same royal personage added percussion instruments to the English bands. But a return was made shortly afterward to the standard eight.

A list of the names of the bandmasters who have served the Royal Artillery Band from its inception to the present day incumbent may interest the readers of THE MUSICAL COURIER. The list is as follows: 1772, Antony Rocca;

1774, Georg Köhler; 1777, Friedrich Wielle; 1802, G. Schnuphass; 1805, M. Eisenherdt; 1810, George McKenzie; 1845, William G. Collins; 1854, James Smyth; 1881, Cavaliere Ladislao Zavertal; 1907, Edward C. Stretton.

Of George McKenzie, it is interesting to note that he was born at Fort Brooklyn, Long Island (America), in 1780. He was the son of a non-commissioned officer in the Royal Artillery, and returned to England with his parents while still a child of some eight years of age. His fame is well known to the older bandmen, he and William G. Collins being noted for their fine band arrangements of the classic and standard repertory.

The Royal Artillery Mounted Band has had a somewhat different genesis, having grown from "the humble position of a small bugle band to one of the finest military bands in the service." Its first bandmaster was James Lawson, who became its directing genius in 1856 and served until 1886. One of its great accomplishments was to play the entire symphonies of Beethoven, Haydn and others, with its wind instrumental scoring alone. In November, 1886, the Duke of Cambridge having decided to have a Royal Artillery Mounted Band at Aldershot, twenty-eight of its men were taken as the nucleus of the new organization, and Henry Sims appointed conductor. It has been said that the military band needs a more comprehensive repertory, more essentially expressive of its own personality, peculiarities and complexities of construction. That it must eventually arrive in its own good time there is no doubt. In all musical history the instrument preceded its music. The music which essentially fitted its peculiarities came at a much later date. And considering that the reorganization of the military band on the improved basis of instrument construction dates only from about the year 1846, the time has hardly arrived for a great military band music florescence. Some other "staff" bandmasters of fame, besides those who served the R. A. Band (above mentioned) were Dan Godfrey, of the Grenadiers; Fred Godfrey, of the Coldstreams; Charles Godfrey (junior), of the Scots Guards; Kappey, of the Chatham Marines, and William Winterbottom, of the Woolwich and Plymouth Marines; Waddell and Waterson of the First, and Froenherdt of the Second Life Guards. Of the "line bands," the following names are all worthy of mention: W. Miller, of the First Rifle Brigade, who wrote the march "I'm Ninety-five"; John Hartmann, of the Fourth Regiment, Twelfth Lancers (etc.), the composer of "An Evening in Berlin"; Crowe, of the Fourteenth Light Dragoons, and of Covent Garden Promenade Concert fame; Basquit, of the Fifty-eighth Regiment, who wrote the waltzes, "Kleine Camarad" and "Pastoral Songs"; Bonnisseau, of the Scots Greys, who composed the fantasia, "Robert Bruce"; Relle, of the Twenty-eighth Regiment, well known for his dance music, "Farewell Waltz" and "Spanish Beauty Quadrille"; J. Hecker, of the Eighty-fourth Regiment, composer of the fine waltzes, "Zephir Lufte," "Perlen der Gedanken" and "Die Schwebenden Geister"; Tamplini, of the Forty-eighth, Ninety-sixth and Twenty-fourth Regiments, the author of the "Bandsman"; Foster, of the Ninth Regiment, who wrote the overture, "Rob Roy"; Morelli, of the Seventy-sixth Regiment, a fine arranger; J. Sidney Jones, of the Fifth Dragoon Guards (father of Sidney Jones, the composer of "The Geisha"), and founder of the Yorkshire Training College of Music. And many famous virtuosi of the clarinet, bassoon, trumpet, oboe and trombone. Other well known names are Percy F. Battishill, Manuel J. Bilton, Albert J. Cunningham, Robert G. Evans, Neville Flux, Charles Franklin, Benjamin Green, Frederic Haines, C. W. H. Hall, Charles H. Hassell, Charles Hoby, Edward Holland, Charles Lee, George Miller, George Miller, Jr., John W. Newton, J. M. Rogan, Arthur Stretton, Edward C. Stretton, Albert Williams, Frank Winterbottom and Frederick Wood.

EVELYN KAESMANN.

Laura Graves Coaching with Wood.

Laura Graves, the contralto, who is to sing in America this season under the management of the Concert Direction M. H. Hanson, has notified her manager that she has been coaching in London with Sir Henry Wood and Percy Kahn, Mischa Elman's accompanist. In concluding her interesting letter Miss Graves writes:

"I would like to have you hear me sing to Kahn's accompaniments, such songs as Debussy's 'Mandoline' and his 'Romance'; also Duparc's 'L'Invitation au Voyage' and lieder by Bach, Schumann, Franz and Grieg."

During the season in London the past summer Miss Graves sang at concerts, one at the American Woman's Club, and "at homes" of prominent London society leaders.

American music publishers are about to begin a serious invasion of England, and before long the streets of London will sound like the streets of New York. This will force those of us who seek relief in journeys abroad to spend most of our time in Berlin and Paris.—New York Morning Telegraph.

Some Bookings for Culp.

Julia Culp's engagements thus far include New York, Boston, Chicago, Pittsburgh, Buffalo, Cincinnati, Detroit, Kansas City, Minneapolis, Omaha, Denver, and in the spring a long tour in the Northwest and California. She



Photo by M. D'Ora, Wein.
JULIA CULP.

sings also at a big benefit concert in midwinter, and there is much interest everywhere regarding this wonderful artist. Later she also appears in Texas.

Celene Loveland and Pupil.

Celene Loveland has returned to Chicago from her nine weeks' sojourn in northern Michigan, and is busy at work on her winter concert programs in addition to teaching.

The accompanying snapshot shows Miss Loveland on the lawn in front of her summer studio, with one of her normal students—a talented young lady who taught last winter in a prominent girls' school of Minnesota, but has



CELENE LOVELAND AND NORMAL PUPIL.

decided to remain in Chicago this year to study with Miss Loveland. Miss Loveland is shown seated, and her pupil, Miss Edwards, standing.

Holding and Yates Due Next Week.

Franklin Holding, the young American violinist, and C. C. Yates, of Norristown, Pa., a business man greatly interested in music, are passengers on the White Star steamship Oceanic due in New York September 16. Holding is to play at the Maine music festivals and then tour for three months with Beatrice LaPalme.

Sue Harvard's Holiday on Lake George.

Sue Harvard, the soprano of Pittsburgh, passed a delightful five weeks holiday on Lake George, N. Y. The singer has returned to her home and is looking forward to a year of engagements she is able to undertake because of her good health of mind and body.



Léon RAINS

Royal Court Singer to the King of Saxony

Leading Basso Dresden Royal Opera

In America January—May, 1913

Available for

**CONCERTS
SONG RECITALS**

Roland Bocquet, the Dresden Composer, at the Piano During the Entire Tour.

For Dates, Terms, etc., apply to

**Concert Direction
M. H. HANSON
437 Fifth Avenue
New York**

BOSTON MUSIC.

Phone 5554 B. B.,
108 Hemenway Street,
Boston, Mass., September 7, 1912.

Returning on the Franconia last week, the same steamer on which they sailed on June 11, were Felix Fox and his wife, who spent a delightful summer abroad visiting and traveling according to their fancy. Particularly interesting and enjoyable were their visits with Philipp in Switzerland and John McCormack in London. A trip across Switzerland from one end to the other with various stops on the way, a week in London and Rothenburg, two weeks in Paris, and visits of greater or less duration in Brussels, Bruges, Ostende, Cologne, Mainz, Nurnberg and Munich are other pleasant memories of the summer.

Plans have already been announced for visits of two orchestras from other cities to Boston during the new season. Of these the New York Philharmonic, with Madame Galski as soloist, in a concert of Wagner music, should afford much pleasure judging by last year's performance. The Minneapolis Symphony Orchestra, under Emil Oberhoffer, is the other which will be heard in this city for the first time, though enthusiastically heralded by the excellent impression made at its New York concert last spring.

The management of the Copley-Plaza Hotel is to be congratulated on securing such an excellent musician as Willie Krafft as leader of the hotel orchestra. Mr. Krafft has been for many years one of the esteemed first violins of the Boston Symphony Orchestra.

News has just reached this office of a very attractive series of joint recitals to be given by Frances Pelton-Jones on the harpsichord with Paul Dufault, the well known tenor. These recitals, which will feature the songs of Lola Carrier Worrell, the Denver composer, are to be given in costume and will consist of historical-romantic songs with a few modern ones. The White-Smith Company, of this city, publishers of Mrs. Worrell's songs, have received a request for "In a Garden," "Autumn Reverie," "Who Knows," "Mistress Mine" and "Absence," in which Mr. Dufault is particularly interested.

BLANCHE FREEDMAN.

Re-engagements for Christine Miller.

Christine Miller has been engaged for the first concert of the Cincinnati Orchestra, at Dayton, Ohio, on November 17, Miss Miller's third consecutive engagement as soloist with this organization. Early in the season, this popular contralto will appear in recital in the



IRMA SEYDEL

VIOLINIST

Soloist Boston Symphony Orchestra, Gursenich Orchestra, Cologne (3 times), Boston Opera House (3 times), engaged Worcester Festival, Oct. 3, 1912.

For Bookings, Address:
T. SEYDEL, 70 Westland Ave., Boston

Phone, Back Bay 2054 W

Artists' Course at Appleton, Wis., for the fifth consecutive time. At Miss Cowles' School for Girls at Hollidaysburg, Pa., and in the Artists' Course at Erie, Pa., Miss Miller is re-engaged for recital.

Persinger Plays for the Children of Coburg.

Louis Persinger, the American violinist, who is to return to his native country this autumn for an extended tour, is back in Coburg, Germany, where he lives while in Europe. The accompanying picture shows the artist on the balcony of his home, where, on fine days, he practises



LOUIS PERSINGER PRACTISING IN THE OPEN.

and delights the children of Coburg, and many of the grown ups as well, who assemble around the house when Persinger plays.

The old church in the background of the picture is eight hundred years old. Persinger has played for all classes in Coburg and has frequently been entertained by royalty.

F. X. Arens Roughing It.

F. X. Arens, musical director of the People's Symphony Society, and vocal teacher of New York, has spent another



GREETINGS FROM F. X. ARENS.

holiday very profitably in the Far West. The accompanying picture, taken somewhere out on the Pacific Coast, has been mailed to THE MUSICAL COURIER, with the appended: "Greetings from a Nimrod." Mr. Arens is the rider at the left of the picture; the young man is his youngest son.

BOSTON SYMPHONY WANTS JULIA CULP.

The Boston Symphony Orchestra wants Julia Culp, the Dutch lieder singer, for three concerts, one of them to take place at Symphony Hall, Boston, December 1, with Fritz Kreisler as the co-soloist. But Madame Culp finds that she cannot come to this country before the first of January, as she is unable to cancel her European dates. The renowned singer, however, will sing twice with the Boston Orchestra after the new year. January 10 is the date of her New York recital.

Antonia Sawyer, Madame Culp's manager, has closed a tour of ten concerts through Michigan and Ohio for her star singer, in addition to the appearances mentioned on another page of this issue of THE MUSICAL COURIER.

Helen von Doenhoff in Merry Mood.

Helen von Doenhoff, the contralto, singing teacher and operatic coach, is still enjoying her vacation at her summer



HELEN VON DOENHOFF AND THE BABY.

home in Pine Hill, Catskill Mountains, N. Y. Before the amateur photographer appeared to make a snapshot of Madame von Doenhoff she was singing a lullaby to Master von Doenhoff (not yet two years old), a son of Albert von Doenhoff, the pianist, of New York.

Madame von Doenhoff was in a merry mood as the artist took the picture. She writes that she will be back at her New York studio, 1186 Madison avenue, within ten days, and that she will have her largest class since she retired from the stage to devote herself to teaching.

Waldemar von Bausnern's symphony, "Youth," was accorded a very friendly reception at Kreuznach.



HACKETT

Address, Symphony Chambers, Boston, Mass.



Tenor

Charles ANTHONY

PIANIST

STEINERT HALL, BOSTON

MARIE SUNDELIUS

SOPRANO

DATES NOW BOOKING
Address:
1070 Boylston St., Boston

Mr. & Mrs. HUBBARD

Vocal Instruction
Symphony Chambers - - - Boston

Mme. de BERG-LOFGREN

TEACHER of VOICE "Garcia Method." Recital, Oratorio and Opera
Teacher of Bettina Freeman, with Quinlan Opera Co., England; Virginia Pierce and Howard White, formerly of the Boston Opera Co.; Anna Christensen, Catherine Brand, Recital; Ida Knapp, composer of "Children's Songs"; Eula Granberry; Frederick J. Bond.
Address: 70 Westland Avenue, Boston Tel. 3005 N. B. B.

Tel. 3005 N. B. B.

Priscilla WHITE

Teacher of Singing
502 Pierce Building
BOSTON - MASS.

CLARA TIPPETT

TEACHER OF SINGING
312 Pierce Building - - - Boston, Mass.

Mrs. HALL McALLISTER

TEACHER OF SINGING
Musical Management - Boston
407 Pierce Building

ELIZABETH CUNNINGHAM

Soprano
Formerly of Boston Opera Co.
Available for Concert, Oratorio, Recital
Room 10, 177 Huntington Avenue, - Boston

FOX-BUONAMICI

FELIX FOX
CARLO BUONAMICI Directors

SCHOOL OF PIANOFORTE PLAYING

Steinert Hall, Boston

SPECIAL SUMMER SESSION

KATHERINE LINCOLN

SOPRANO
New York Studio—Saturday and Monday,
56 East 34th Street
Boston—Pierce Building
Management: Mrs. Paul Sutorius,
1 West 34th Street, New York

Mr. & Mrs. H. Howard BROWN

TEACHER OF SINGING
Address, 817 Carnegie Hall

FLETCHER MUSIC METHOD

THE ORIGINAL AND ONLY PATENTED MUSICAL KINDERGARTEN
AND SIMPLEX SYSTEM OF AMERICA AND EUROPE
EVELYN FLETCHER-COPP 31 YORK TERRACE, BROOKLINE, MASS.

N. WATERMAN

STUDIO: New Century Building

BARITONE

Oratorio, Recital
and Opera

Teacher of Singing
177 Huntington Avenue, Boston

GISELA WEBER

VIOLINIST

Season 1912-13 Now Booking. **MANAGEMENT: ANTONIA SAWYER**
Metropolitan Opera House Building
1425 Broadway - - - New York City

EDGELL ADAMS

Concert Pianist and Teacher

1224 South 20th Street - - - Birmingham, Alabama

Walter Henry HALL

Director Choral Music Columbia University

Conductor Columbia University Festival Chorus

Address, 420 West 116th Street Phone, Morning, 673

FREDERICK WEMPLE, Baritone

108 West 73d Street, New York.

LILLIAN SHERWOOD NEWKIRK

VOICE CULTURE, ITALIAN METHOD.

Special attention to tone production.

1425 Broadway, N. Y., Metropolitan Opera House Bldg.
Mail address, Norwalk, Conn.

NAMARA-TOYE

LYRIC-COLORATURA-SOPRANO

Second American Tour
"A Great Mozart Singer." Engaged by New York Philharmonic Society, N. Y. Mozart Society, Plaza Musicales, Philadelphia Symphony Orchestra, Minneapolis Symphony Orchestra, Ritz-Carlton musicals, Columbia Theatre, Washington, D. C., matinee musicals, Women's Music Club, Columbus, Ohio; also at Appleton, Cedar Falls, Milwaukee, Oshkosh, Keokuk, Iowa City, Omaha, Kansas City, Detroit, Montreal, Ottawa.
Management: R. E. JOHNSTON Chas. L. Wagner, associate manager
Commercial Trust Building, B'way and 41st St., New York

R. G. KNOWLES

AN EVENING OF TRAVELAUGHS

With moving pictures and slides

Five Sunday afternoons at Carnegie Hall and ten Sunday evenings at the Lyric Theatre, New York; five Sunday evenings at the Columbia Theatre, Washington, D. C., and in all large cities including the Pacific Coast.

Management: R. E. JOHNSTON

Commercial Trust Building, B'way and 41st St., New York

YVONNE DE TREVILLE

COLORATURA SOPRANO

Second American Tour. Indianapolis, Lafayette, Columbus, Washington, D. C., Richmond, Omaha, Keokuk, Ottawa, Buffalo, Detroit, etc.
Management: R. E. JOHNSTON Chas. L. Wagner, associate manager
Commercial Trust Building, B'way and 41st St., New York

Adeline GENEVE

WORLD-FAMED DANCER

ASSISTED BY VOLININ and a SYMPHONY ORCHESTRA
Booked from the Atlantic to the Pacific with nearly every musical organization of importance in America

Beginning at Metropolitan Opera House, Tuesday, Dec. 3d

Management: R. E. JOHNSTON Chas. L. Wagner, associate manager
Commercial Trust Building, B'way and 41st St., New York

SACHS-HIRSCH

BRILLIANT YOUNG PIANIST

Second American Tour

During season 1911-12 solo pianist on Fall and Spring tours with Mary Garden's Concert Company

Management: R. E. JOHNSTON Chas. L. Wagner, associate manager
Commercial Trust Building, B'way and 41st St., New York

MME. ROSA OLITZKA

PRIMA DONNA CONTRALTO

Formerly from Covent Garden, Metropolitan, Boston and Chicago Opera

Engaged by the Mozart Society of New York, Columbia Theatre, matinee musicals, Washington, D. C.

Management: R. E. JOHNSTON Chas. L. Wagner, associate manager
Commercial Trust Building, B'way and 41st St., New York

IRENE SCHARRER

YOUNG ENGLISH PIANIST

First tour in America. Already engaged by the Boston Symphony Orchestra—Metropolitan Opera House, Sunday Concerts—Boston Opera House, Sunday Concerts—New York Mozart Society—and at Carnegie Hall with Ysaye—Plaza Musicales. Booked at Ritz-Carlton musicals, Women's Music Club of Columbus, Ohio; Minneapolis Apollo Club, Iowa City, Oshkosh, Saginaw, Richmond, Montreal, Quebec, Pittsburgh.

Management: R. E. JOHNSTON Chas. L. Wagner, associate manager
Commercial Trust Building, B'way and 41st St., New York

William HINSHAW

EMINENT BARITONE

of the Metropolitan Opera House

Oratorios—Concerts—Recitals

Engaged in New York by Mozart Society, Ritz-Carlton musicals, Carnegie Hall, Feb. 16th; Chicago, February 2nd, Orchestra Hall

Management: R. E. JOHNSTON Chas. L. Wagner, associate manager
Commercial Trust Building, B'way and 41st St., New York

GIRLS WHO LONG FOR PARIS.

[New York Evening Sun.]

PARIS, August 26, 1912.

The question has often arisen among Americans who have lived and traveled much on the Continent whether the American girl is refined and in the long run benefited through contact with other nationalities or foreign soils, and each time the answer is an emphatic "No." If a girl of sane judgment and wholesome mind journeys abroad to study art and sticks to her lessons and study, she will have no time to look into the real or dark side of things. But there is a vast number of persons who cling to the argument that in gaining knowledge of any branch of art a big amount of chaff must mingle with the wheat and be ground unconsciously by the student, although without this chaff the student would be far sweeter and healthier minded. Vice and immorality exist in America without doubt, but it is cloaked and young people are protected against it, while in European countries the most casual observer does not have to be told of its existence. In Paris it is always manifest.

There has been this year about 5,000 American girls in Paris, a large per cent. of the number following some branch of art. Of the latter, exceedingly few are serious workers, meaning to go home when their tuition is at an end and put to profit what they have learned. The girls range in age from twenty to thirty-five. The girls who are not actual workers are here for travel and association, though for the latter they might as well stay in their own home town, for a large majority of the pensionnaires both in hotels and boarding houses are their own country people.

A few Americans may be found in French families, where they go to learn the language and to be "in French atmosphere." What is meant by the latter is difficult of comprehension, unless it is to absorb some of the temperament and artistic ideas of the French, and I have never heard of any girl staying long enough in any place to get much of either. Once in Paris she means to stay until sure she has caught some of the French spirit. If she is taking singing lessons she insists upon having a French accompanist, where she could employ a stranded American to play fully as well for half the price. The accompanist does not speak English, and only guesses at what she suggests; but he is French, which means that all inefficiencies must be ignored.

The young American girl enters a boarding school, if her parents can afford it, for schools are high priced in Paris. But that is the only way to install a foreigner, for generally such schools are well conducted, and one meets American and English girls of the better classes there. There used to be a time when every moneyed American girl aspired to get into Notre Dame des Oiseaux, and to be trained to repose of manner and distinction of carriage by the aristocratic nuns; but that famed convent, with other religious orders, is closed, and the American girl must seek a polish elsewhere.

Pupils do not learn much at boarding schools here. The main idea in sending girls abroad by their parents is to have them chaperoned while in Paris and at the same time to make desirable acquaintances. The girls who study hard are the art and piano students, and the former live in the Latin Quarter, putting up at the American Girls' Club or at the Hostel. The club has in past days saved many a poor student from starvation or perhaps a worse fate. As every one knows, Mrs. Whitelaw Reid established the institution when her husband was Ambassador to France. The club still exists in the same building. The low price of rooms and the cheap restaurant, while a blessing in one way, proved too seductive in another, and to keep American girls at home and raise the club to a certain dignity, Mrs. Reid had to change things a bit. Now, it is something of a fashionable pension, the table the best in the Latin Quarter, and when the income does not meet the expenses—as it rarely does—the founder pays the deficit. So, from being a lodging place for poor students, the club has blossomed into an establishment for girls in easy circumstances who are in Paris for art as an accomplishment. The hard workers put up at the Hostel, also established by an American, Mrs. John Jacob Hoff. Scholarships are given serious students, and girls of all nationalities are among the fifty students who live in the house, though another fifty go there for meals, for which only a nominal sum is charged.

The American girl who is here "studying for opera" has ceased to be taken seriously. So few of them ever "arrive" or are heard of after their departure that the American colony has ceased asking what has become of them. Prices are so low at the three opera houses in Paris and the drudgery work so degrading, that the girls of dignity and morals could not possibly win. Germany more than France is now the mecca for girls with voices who wish to go about getting an engagement in the correct way. Many girls find out, too late, that they have brought their goods to a poor market, but hoping some unforeseen luck may send theirs their way, they continue to stay on until remaining in Paris actually appears to become a disease.

PHILIP

SPOONER

TENOR

The American Exponent of "Bel Canto"
305 West 57th St., New York City
Phone, 6510 Columbus



LESLEY MARTIN, Bel Canto

STUDIO: 1425 Broadway, New York

SINGERS—Susanne Baker, Wason, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Geraldine Hutchison, George Bemis, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Whitbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

RATCLIFFE CAPERTON

SUCCESSOR TO THE MAESTRO

GIOVANNI BATTISTA LAMPERTI

LAMPERTI SUMMER SCHOOL OF VOCAL MUSIC

Baxter Building, Portland, Maine
Until June 15th Address, THE GLADSTONE, Philadelphia

Elizabeth Sherman CLARK

PRIMA DONNA CONTRALTO
formerly Metropolitan Opera. Direction, MARC LAGER, 800 Fifth Ave., New York

MAUD POWELL

"The Head of an Artist
The Arm of a Man and
The Heart of a Woman"

Mrs. H. GODFREY TURNER, 1402 Broadway, New York

JOHN ADAM HUGO

COMPOSER PIANIST

Concert and Recitals

Instruction

31 West 76th Street

New York

REINALD WERRENATH

BARYTONE

Management, THE WOLFSOHN MUSICAL BUREAU

1 West 34th Street - - - New York

GIORGIO M. SULLI
Teacher of Carmen Melis, Clara Clemens, Mrs. Leola Joffe-Huber, Reinhold von Warlich, Mario Sammarco, Lena Mason, Tarquinia Tarquini and other well-known singers of Grand Opera or Concerts.
VOCAL STUDIO: 1425 Broadway, Metropolitan Opera House Building, New York (Phone, 2762 Bryant)
Public Recitals throughout season for advanced pupils.
Write for Circulars.
HARDMAN PIANO EXCLUSIVELY USED

THE SONGS AND BALLADS OF THE MOST EMINENT COMPOSERS ARE PUBLISHED BY BOOSEY & CO. NEW YORK and LONDON

Catalog, including all the latest important additions now ready
Send postal to 9 East 17th Street, New York

THE VOICE

Its Production, Care and Preservation

By
FRANK E. MILLER, M. D.

With a note by
GUSTAV KOBBE

Pp. VIII and 196. Price, Cloth, \$1.25 Net

No one could be better fitted to write with authority and understanding concerning the proper development and use of the vocal organs than a leading throat specialist, to whose medical knowledge is added the results of his own experience as a professional singer. The ability to consider his problem from two absolutely differing points of view is what gives his little volume a value quite out of the ordinary, for it allows him to indicate a correct and rational physiological method of voice-production, while making full allowance for the psychological factors involved, such as mentality, artistic temperament, and correct conception on the part of the singer of the pitch, quality of tone, etc., to be produced. In short, this book is not only a result of its author's scientific knowledge as a physician, but is also the outcome of his long observation and experience as a singer; an ideal combination which has enabled him to elucidate the natural functions of the vocal organs in a clear, convincing and eminently readable manner.

G. SCHIRMER
3 East 43d Street New York

CHICAGO

CHICAGO, Ill., September 7, 1912.

The fall term at the various Chicago musical institutions will begin Monday, September 9, and the private studios will open on the same day. From information secured all through the Middle West it is predicted that the season will be a record breaking one. The enormous crops will bring much money to the farmers of the Northwest, Iowa and Illinois, and money will be spent freely in educating their children and sending them to musical schools in Chicago, Minneapolis, St. Paul, St. Louis and other big musical centers in this region. Several new teachers are coming to Chicago to reinforce the ranks of the already well known instructors; a few minor changes have occurred in a few of the schools, some teachers leaving to open private studios, while others having private studios have signed contracts under the banners of musical institutions. Many of the Chicago teachers who went to Europe for their summer vacations are back, or on their way to Chicago, and by next Monday the fall season will be in full bloom, with all the popular teachers who are so often mentioned in these columns busy, while others will vegetate and make but a bare living. This is due to the fact that they are unknown or their mode of living is not quite up to the requisite of parents, who not only look into the musical education of a teacher and his method but also inquire as to his moral and financial standing. There are several teachers here whose morals have reflected on the profession, and others are known to borrow money from pupils and are known never to pay their bills.

Theodore S. Bergey, director of the Bergey Chicago Opera School, in the Fine Arts Building, has just returned from a three months' sojourn in Europe, where he investigated the different methods of vocal training in France, Belgium and Germany. Mr. Bergey looks the picture of health and looks forward to a very busy season.

Albert Borroff, the well known Chicago basso, married Anna Allison Jones, a Chicago contralto, early in August.

Theodore Worcester, the well known pianist, will be the soloist with the Theodore Thomas Orchestra, at Aurora, Ill., on Tuesday, October 29.

Harry Weissbach, violinist, has been engaged as first concertmaster of the Theodore Thomas Orchestra.

The Apollo Musical Club, of Chicago, will open its forty-first season by an extra concert on Sunday afternoon,

November 3, at the Auditorium Theater, when Mendelssohn's "Elijah" will be given with Luella Chilson Ohrman, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Clarence Whitehill, baritone. The first of the regular concerts will be given on Friday evening, December 27, and the second on Sunday afternoon, December 29, with a presentation of "The Messiah," with Agnes Kimball, soprano; Arthur Hackett, tenor, and Frank Croxton, basso. The third concert will be given on Monday evening, February 24, when "Ruth," by Schumann, will be personally conducted by the celebrated composer, Georg Schumann, who is being brought to America by the Apollo Club especially for this occasion. The soloists will be Florence Hinkle, soprano; Arthur Middleton, basso, and Roseli Wirthlin, contralto. The fourth and last concert will be given on Monday evening, April 7, when Berlioz's "Damnation of Faust" will be presented, with Mabel Sharp Herdieu, soprano; Paul Althouse, tenor; Leon Raines, baritone, and Herbert Miller, baritone. All concerts will be assisted by the Theodore Thomas Orchestra, Arthur Dunham, organist. Harrison M. Wild will conduct every performance with the exception of "Ruth," though Mr. Wild will rehearse his forces up to the last moment, when he will relinquish the baton to Georg Schumann.

Arthur Burton has returned from his vacation, and will resume his teaching at his studio in the Fine Arts Building on Monday, September 9.

Carl D. Kinsey, secretary of the Apollo Musical Club, of Chicago, has sent out a prospectus asking for singers for the Apollo Club. Only those persons having good voices and who read music at sight will be accepted. The prospectus furthermore says that "there is certainly no better musical training for any singer than membership in a great organization of 300 voices, like the Apollo Club, and it is expected the present season will be the best in the history of the club." No initiation fees or annual dues are required, only regular attendance at rehearsals and concerts being demanded. The concerts will be given at the Auditorium Theater. For the list of oratorios to be given and soloists, see elsewhere in these columns.

Katherine Allan Lively, the pianist, begins the season early this year, starting with a series of joint recitals October 7, with the violin soloist, Alexander Saslarsky, of the New York Symphony Orchestra, and several engagements in November with Madame Jane Osborn Hannah. Katherine Lively will also appear with several clubs in the Middle West as soloist and later will play a series in Texas before leading clubs of that State.

Anton Foerster, pianist, is seriously ill and will not be able to resume his duties at the Chicago Musical College during the next season. Mr. Foerster has canceled all his engagements for the year. A breakdown following a walk up to Pike's Peak is said to be his ailment.

Kirk Towns, the well known baritone, will give a song recital under the auspices of the Elks at Sioux City on September 12. The other soloist on the program will be Marion Chase Schaeffer, monologist.

Louise Ormsby Thompson entertained Sibyl Sammis MacDermid, soprano, and her husband, James G. MacDermid, pianist-composer, in Central City, Neb., during their visit there, and on Sunday, August 25, drove them by automobile from Central City to Stromberg, Neb., where they appeared at a Chautauqua.

RENE DEVRIES.

Bernthaler Ends Brilliant Season.

Carl Bernthaler, conductor of the Pittsburgh Festival Orchestra, which has been filling an engagement of evening concerts on the lawn of the Schenley Hotel, concluded the season on August 23. This was the fourth season of this popular organization and the farewell week was one of the most attractive of the series. The last program, which follows, is a fine sample of those arranged by Mr. Bernthaler:

Swedish Glee Club, Ernst Francke, director,
William Bloom, violinist.
Overture, Tannhäuser Wagner
Two intermezzi from Jewels of the Madonna Wolf-Ferrari
Symphonic poem, Les Preludes Liszt
Vart Land (Our Land) Swedish national air Josephson
Suomi's Song, Finnish national air Pacius
Ur Vagen Bellman
Swedish Glee Club.
Overture, Fest Lassen
Violin solo, Ballade and Polonaise Vieuxtemps
Mr. Bloom.
Stridsbon (Battle Hymn) Lindblad
Olaf Trygvason Reisinger
Waltz Wahlström
Swedish Glee Club.
Symphony, Farewell Haydn

A perusal of this musical scheme discloses a fine sense of the proper adjustment and fitness of things as well as an uncommon cleverness in grouping numbers that are both pleasing and interesting. During the ten weeks in which this orchestra presented music in splendid fashion, many new compositions were introduced, while the old favorites were not neglected. At the concert on August 16, D'Indy's "Serenade" op. 16, No. 1, and "Valse" op. 17, No. 1 were played, also Debussy's "Petite Suite" in four movements, the last mentioned two pieces for the first time in Pittsburgh. Liszt's piano concerto in E flat, Il-jynsky's "Fragment Symphonic" and Cyril Kistler's "Valse Serenade" (new) were also heard. The evident desire of Mr. Bernthaler to impart a musical message of import in an artistic manner has won him hosts of admirers and staunch friends.

It is during the aftermath that reflections are in order, the most conspicuous being that in Carl Bernthaler, Pittsburgh has a most able conductor, and a musician of large calibre; that the orchestra is first class and that the management has been all that could be desired. This reflection has resulted in a few real music lovers starting a petition (which has been signed by the members of the orchestra) to keep Mr. Bernthaler in Pittsburgh, as he sails for Europe the end of September and may be persuaded to accept an appointment abroad. Pittsburgh cannot afford to permit this, for it would result seriously, if not disastrously for that community, as Mr. Bernthaler has done a marvelous work in the "smoky city." He has been thoroughly in sympathy with the peculiar musical situation there, and has devoted his time and his art in aid of the cause, besides encouraging local towns with a vim, and enthusiasm which ought not to be discounted or overlooked. He has risen above discouragement and overcome stupendous obstacles to say nothing of combatting considerable personal prejudice. The public, however, has recognized this, his sterling qualities and his worth, and a readjustment is imminent. All are realizing that Mr. Bernthaler is with them in a common interest, and have finally awakened to the fact that Pittsburgh needs him, and thus has begun the movement to keep him where he fittingly and properly belongs—at the head of a new and permanent Pittsburgh Symphony Orchestra which will be a credit to the city and numbered among other such bodies that are influencing for the good of the world of art and the uplift of mankind. PITT.

H. Howard Brown in Town.

H. Howard Brown, the teacher of singing, is back in New York and announces that he will receive pupils and callers at his studio, 817 Carnegie Hall, Tuesdays and Fridays, from 3 to 5 p. m., and on Wednesdays from 10 o'clock until noon.

BUSH TEMPLE CONSERVATORY

North Clark St. and Chicago Ave., Chicago

KENNETH M. BRADLEY, Director

The Leading School of

MUSIC, ACTING,
LANGUAGES, EXPRESSION

A Faculty of Over 50 Teachers of National
Reputation including:

Mrs. Julia Olive-Ring
Guy Herbert Woodard
Frank B. Webster
Mrs. Justine Wegener
Frazz Wagner
Eleanor Smith

Harold von Micksitz
"dear A. Nelson
Martha Selmann
Emil Leising
May Julia Blier
Edward Bruck



The Department of PUBLIC SCHOOL MUSIC a special feature.
SCHOOL OF ACTING—The most thoroughly equipped School
of Acting in Chicago. Offers students practical stage training.
ORCHESTRAL TRAINING under the conductorship of Mr. Ballmann
A complete faculty for all orchestral instruments.

The only incorporated conservatory in Chicago with a
Boarding Department.

As special catalogues are issued for each department, please
mention the course in which you are interested. Fall term
begins Sept. 9th. For further information address:

E. SCHWENKER, Registrar.

FANNIE

BLOOMFIELD ZEISLER

1912-SEASON-1913

Exclusive Concert Direction:

REDPATH MUSICAL BUREAU

Cable Building, Chicago, Ill.

MARION GREEN

THOMAS N. MAC BURNIEY

HERMAN DEVRIES

LUELLA CHILSON-OHRMAN SOPRANO

(Soloist at Worcester Festival, 1911-12)

Personal Address: 4870 Sheridan Road, CHICAGO

Lucille STEVENSON (TEWKESBURY) SOPRANO

Address:
430 Berkeley Avenue, Chicago
Telephone, Oakland 1870

BASSO CANTANTE

Auditorium Building

Direction: E. A. STAVRUM

Steinway Hall, Chicago

BARITONE

Voice Production, Song Recitals

Three years assistant to Frank May Clark

Suite 900 Fine Arts Building, Chicago, Ill.

Phone, Harrison 6800

VOCAL TEACHER

ORATORIOS, OPERAS, COACHING

STUDIO: 519-520 Fine Arts Building, Chicago

Mrs. HERMAN DEVRIES, Assistant

VIDA LLEWELLYN

Concert Pianist

In Europe Whole Season 1912-13

Address, Regensburger St. 2, Berlin, W.

1520, First National Bank Building, Chicago

ED GUNNAR PETERSON

CONCERT PIANIST

STUDIO: 519-Fine Arts Building 135 East 62d Street Chicago, Ill.

CELENE LOVELAND, Pianist

Concert Direction Briggs Musical Bureau, Steinway Hall, Chicago, Ill.

Phone, Hyde Park 3332

Minneapolis School of Music, Oratory and Dramatic Art.

Monday morning, September 2, marked the opening of the regular school year of the Minneapolis School of Music, Oratory and Dramatic Art. William H. Pontius and Charles M. Holt, the directors, announce an encouragingly large registration. The regular classes in harmony, history, ear culture and diction are scheduled to begin this week. The faculty recitals will be given each Saturday morning at 11 o'clock throughout the school year. These events are open to the musical public without charge.

Giuseppe Fabbrini arrived from Naples, Italy, September 7, and has begun his second year with the school. Signor Fabbrini has a number of pending dates for concerts and recitals which are to be given before the holidays. He will give a program for the regular Saturday morning series of recitals in October. During his absence in Europe he gave a number of recitals throughout his native country.

Harrison Wall Johnson has arrived from Berlin, fresh from his studies with Busoni, and has entered upon his duties as professor of piano. He is announced to give a program on Saturday, September 21, at 11 o'clock, in the school recital hall. Friends of the school will be admitted without charge.

The first faculty program for the school year was given Saturday morning, September 7, by Edna Brunius Funk, pianist, and Mrs. G. W. Critten, contralto, and Kate Mork, pianist. The event attracted a large audience of new students, former pupils and friends of the school. Miss Funk, who is a pupil of Louis Bachner, of the Peabody Institute, spent part of the summer coaching with Ernest Hutcheson, also of the Peabody Institute, was in fine form and spirits and gave an excellent reading of all of her numbers, especially the Chopin group, which she played with exquisite taste and artistic finish. Mrs. Critten, the possessor of a highly cultivated voice, sang with great earnestness, her excellent phrasing and clear enunciation being distinguishing features of her work of the morning. Miss Mork supported the singer with sympathetic accompaniments. The program follows:

Still wie die Nacht.....	Bohm
Dein.....	Bohm
Waldeinsamkeit.....	Reger
Four preludes.....	Chopin
Berceuse.....	Chopin
C sharp minor scherzo.....	Chopin
Hungarian melodies—	
Folk-song.....	Korbay
O'er the Forest Rain Clouds Lower.....	Korbay
List to Me, Rosebird!.....	Korbay
Sonnetta di Petrarch.....	Liszt
Waldeinsamkeit.....	Liszt
The Wind Speaks.....	Grant-Schaefer
My Wish.....	Clough-Leigher
In a Garden.....	Hawley

The following program will be given next Saturday morning by Ruth Anderson, violinist, supported by Wilma Anderson-Gilman, pianist:

Three poems (Hungarian).....	Hubay
Fantasia (Scotch).....	Bruch
Clair de Lune, from the opera Werther (French).....	Massenet
Ave Maria (German).....	Schubert-Wilhelmj
Serenade (American).....	Macmurray

Gertrude Reeves, who has spent the past three years as a student in the Leipzig Conservatory, under Herr Teichmüller, returned last week and will resume her duties with the school. Miss Reeves is already booked to give a number of recitals in the Northwest in the near future, and she is announced to give a program for the regular faculty series early in November.

Austins to Study Abroad.

Florence Austin, the American violinist, and her sister Marion, popular as a pianist, have completed arrangements for a period of study in Europe during the next year.

Marion Austin sails September 18, and will go direct to Berlin, where she expects to remain for a year or two. She gives up a good position as organist of Second Church of Christ, Scientist, in Minneapolis, which very reluctantly accepted her resignation.

Florence Austin will join her sister in April, as her engagements here will not permit her to leave before the spring. They will proceed to Loschwitz, or wherever Professor Auer happens to be, and with whom Florence will study as long as he teaches, probably until the fall. Then she will work with Sevcik. She will resume her studio work in New York this week. The sisters have been enjoying the summer on their father's estate in Minneapolis. The time was spent in practice and playing, the recreation hours being devoted to canoeing, riding and motoring. Both young ladies are eagerly anticipating the trip abroad and expect to make excellent progress in their art.

MRS. SNYDER'S METHOD OF ADVERTISING.

How the Clever St. Paul Manager Gets Publicity for Artists in Her City.

THE SAINT PAUL PIONEER PRESS SUNDAY, SEPTEMBER 1, 1912

AMUSEMENTS.

MRS. SNYDER ANNOUNCES Season 1912-13 SEVEN ARTIST RECITALS

AT THE PEOPLE'S CHURCH

An exceptional array of Great Artists in a course at a price never before offered to the public of St. Paul.

MADAME OLIVE FREMSTAD

Monday Evening, October 14.
Dramatic Soprano.
From Metropolitan Opera Company, New York.
In Song Recital.

GOTTFRIED GALSTON

Monday Evening, November 18.
Pianist.
Whom Josef Hofmann considers his only rival in Recital.

GEORGE HENSCHEL

Monday Evening, December 2.
Lieder Singer and Composer, in Recital.

MAGGIE TEYTE

Monday Evening, January 6.
Soprano.
From Chicago Grand Opera Company, the latest American Sensation, in Recital.

LEON RAINS

Monday Evening, January 20.
Bass of the Royal Opera, Dresden.
In Lieder Recital, assisted by Mr. Roland Bouquet, Composer and Pianist.

MARIE RAPPOLD

Monday Evening, February 27.
Soprano of the Metropolitan Opera, New York.
Violoncello, of Berlin, in Lieder Recital.

LOUIS PERSINGER

Monday Evening, March 3.
Pianist.
Head of the famous Stuttgart Conservatory of Music, in Recital.

This magnificent course will be given in the Auditorium of the People's Church—acoustics perfect. Prices for season tickets as follows:

COURSE TICKET

All seats on the first floor..... \$2.50
First balcony, first 4 rows..... \$2.00
Balcony..... \$1.50
Season tickets will be on sale at the box office of W. J. Dyer & Co., Wednesday morning, October 3.

ANOTHER EXTRAORDINARY ANNOUNCEMENT IS THE COMING OF GILBERT & SULLIVAN OPERA REVIVALS

In the Original New York Company All Star Cast, including DE WOLF HOPPER, EUGENE COWLES, BLANCHÉ DUFFIELD, ALICE BRADY and Others.

At the Shubert Theater, Beginning Monday Eve., Oct. 31

Oct. 31—"THE MIKADO." Nov. 1—"PINAFORE"

Nov. 2—Wednesday Matinee—"PATIENCE"

Nov. 2—Wed. Evening—"The Pirates of Penzance."

Season ticket sale opens at Dyer Bros Wednesday morning, Oct. 2nd, \$2.50, \$4.00, \$6.00 and \$7.50, according to location. An advance of 50c for single tickets.

Mail orders will receive prompt and accurate attention. All communications addressed to Mrs. Frederic H. Snyder, Dyer Bros, St. Paul, Minn.

MINNEAPOLIS SYMPHONY SEASON.

The Minneapolis Symphony Orchestra will begin its tenth season, Friday evening October 25. There will be twelve Friday evening concerts and three series of Sunday concerts—seven concerts in each series. The soloists for the concerts announced by the Orchestral Association, follow:

October 25—Marie Rappold, soprano, Metropolitan Opera.
November 8—Cornelius van Vliet, solo cellist of the orchestra.
November 22—Efrem Zimbalist, Russian violinist.
December 6—Margaret Keyes, American contralto.
December 20—Xaver Scharwenka, composer-pianist.
January 3—Richard Czerwonky, concertmaster of the orchestra.
January 17—To be announced.
January 31—Mischa Elman, Russian violinist.
February 7—Leon Rains, basso, Royal Opera, Dresden.
February 28—Max Pauer, German pianist.
March 14—Carrie Bridewell, American contralto.
March 28—Tina Lerner, Russian pianist.

In order to take care of the desirable engagements offered, it has been found necessary to extend the coming Eastern tour to three weeks, and this will necessitate a slight change in the plan of the Friday evening concerts. The usual two weeks interval between these concerts will prevail with two exceptions. There will be an interval of one week only between the eighth and ninth, and an interval of three weeks between the ninth and tenth concerts.

SUNDAY AFTERNOON POPULAR CONCERTS.

October 27—Luella Chilson Ohrman, coloratura soprano.
November 3—Harry Johnson, pianist.
November 10—Kirk Towns, baritone.
November 17—Mildred Potter, contralto.
November 24—Mrs. Truman Aldrich, Jr., pianist.
December 1—Elsie Baker, contralto.
December 8—Carl Scheurer, violinist, second concertmaster of the orchestra.

Emil Oberhoffer, the musical director, has planned remarkable programs for the season. The officers and directors of the Minneapolis Orchestral Association are:

Elbert L. Carpenter, president; Edmund J. Phelps, vice president; Charles N. Chadbourn, secretary and treasurer. Board of directors: Russell M. Bennett, John S. Bradstreet, Hazen J. Burton, Elbert L. Carpenter, George C. Christian, Hovey C. Clark, William H. Dunwoody, Alfred F. Pillsbury, Edward C. Gale, William H. Harris, Thomas B. Janney, Edmund J. Phelps, Charles S. Pillsbury, Eugene M. Stevens, Frederick B. Wells, Wendell Heighton is manager, and Carlo Fischer, associate manager.

George Hamlin's Outdoor Summer.

George Hamlin, of the Chicago-Philadelphia Opera Company, and his family will arrive in Chicago about September 18, returning from a motor trip in the East. Leaving Chicago the last of June, Mr. Hamlin motored to Lake Placid in the Adirondack, where he spent about eight weeks working on his new opera roles and preparing for the coming season. As a conclusion to his summer outing, he is enjoying two weeks of sea bathing at Cape May, N. J., from where he will motor to Chicago.

JEAN B. GRIFFEE

TEACHER OF SINGING
STUDIO:
287 Frank Building
MINNEAPOLIS

FREDERICK A. METS
PIANIST AND TEACHER
Representative of Harold Bauer
Studio, 864 Carnegie Hall New York

RUDOLPH GANZ

EMINENT SWISS PIANIST
Tour Opens September 24th—In America Entire Season
Management: CHAS. L. WAGNER
Associate Manager with R. E. JOHNSTON
1451 Broadway - - - New York

Mme. CHARLES CAHIER

The American Contralto
Imperial Royal Opera, Vienna; Royal Bavarian Opera, Munich; Metropolitan Opera House, New York
Concert Tour in America, October, 1912, to January, 1913
Management: LOUDON CHARLTON, Carnegie Hall - - - New York

Carl EDOUARDE'S BAND

June 29 and after at the
Arcade, Asbury Park, N. J.

MARIE CASLOVA

VIOLINIST
January 1913
DIRECTION:
MARC LAGEN
NEW YORK

WILLIAM H. PONTIUS, Director Department of Music; CHARLES M. HOLT, Director Department of Oratory and Dramatic Art. The Exceptional Facilities, Complete Organization and Comprehensive Course make the
MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART, Minneapolis, Minn.
The Recognized Leading School of the Northwest. All branches. Faculty of 45. Only school in the Northwest occupying its own building with RECITAL HALL, seating 500 and fully equipped stage for acting and opera. Fall term opens Sept. 4th, 1912. Illustrated Catalog sent free.

MADAME STEVENS-LOW

SOPRANO
Exclusive Management
MRS. PAUL SUTORIUS
1 West 24th Street, New York

Frederiksen and Paley.

Benjamin Paley studied six years with Frederik Frederiksen in Chicago. His playing has been endorsed by the following well known artists and conductors: Mischa Elman, Herman Devries, Frederick Stock, Walter Damrosch,



FREDERIK FREDERIKSEN.

Modest Altschuler, etc. Lately he played before Prof. Leopold Auer, who, after hearing this young man, wrote the following message to Mr. Frederiksen: "My sincerest compliments to you upon having produced a pupil who plays so strictly well."

Mr. Paley is now studying with Professor Auer, who introduced him to his pupils at a large party in Dresden, calling Mr. Paley "the coming one."

Mr. Frederiksen on August 3, 1912, received the following letter from Mrs. William Paley, mother of the young virtuoso:

We take this means of congratulating you upon our son's success, as we feel his success to come all due to the foundation received under your guidance. As you previously said, Ben is bound to succeed and we feel you deserve the credit for your great teaching and fame must come to you we are sure as America's greatest instructor. We have received a letter from Mr. Auer in which he speaks very highly of your scholar and asks us to kindly pay his compliments to you for your most excellent teaching. This surely repays you for your hard work, and as soon as we return from

Lakeside shall put our younger boy in your care and feel confident that you will make a player out of him as you did Ben.

Mr. Frederiksen is a very well known violinist, not only in this country, but also in Europe, where he resided for many years. Among those who endorse Mr. Frederiksen may be mentioned Dr. Karl Muck, who wrote of him:

Frederik Frederiksen proved in the first violin concerto by Max Bruch that he is a violinist of exceptional qualities. He possesses a round, big tone and an irreproachable technique; his playing is full of life, the phrasing free and at all times musical; in fact, in every



BENJAMIN PALEY.

respect the most finished performance of a splendid violinist and an excellent musician.

Others who endorse Mr. Frederiksen, who is a diplomée of the Royal Conservatory, of Leipzig, and a pupil of Emil Sauret and Martin Marsick, are Walter Damrosch, Henry J. Wood, Alberto Randegger, August Manns, and many other well known musicians.

Mrs. Grace Frederiksen, pianist and holder of the first Liszt scholarship and associate, Royal Academy of Music, of London, and a pupil of Prof. Karl Klindworth, of Berlin, will teach piano in the Fine Arts Building. The Frederiksens are anticipating a big year, as already many Chicago and out of town pupils have registered for the fall term.

Schnitzer Engaged by Cincinnati Orchestra.

Germaine Schnitzer, the Viennese pianist, has been engaged to appear as soloist with the Cincinnati Symphony Orchestra at its Dayton, Ohio, concert, March 4, 1913.

Adah Sampson-Thomas Back in Pittsburgh.

Adah Sampson-Thomas, the vocal teacher of Pittsburgh, has returned to her work in that city after a pleasant vacation in the East.

OBITUARY**Bernhard Ziehn.**

(By Telegraph.)

CHICAGO, Ill., September 9, 1912.

To The Musical Courier, New York:

Bernhard Ziehn, the world renowned musical theorist, died in Chicago, Sunday, at his residence, 372 Eugene street, from cancer of the throat. He was the teacher of Wilhelm Middleschulte, Fannie Bloomfield Zeisler, Hans von Schiller, Eleanor Everest Freer, and a life long friend of Theodore Thomas and Frederick Stock. "Harmony and Modulation" was perhaps Ziehn's most important work. The deceased was born at Erfurt, Germany, January 20, 1845. The funeral will be held Tuesday from his late residence and the interment will be at Graceland.

RENE DEVRIES.

Rufus Fearing Dawes.

Rufus Fearing Dawes, the only son of Charles G. Dawes, president of the Central Trust Company of Illinois, philanthropist, composer and one of the principal backers of the Chicago Grand Opera Company, was drowned last Thursday, September 5, while swimming in Lake Geneva. He was twenty-one years old and a senior in Princeton University.

Dan Beddoe Under Johnston Management.

R. E. Johnston announces that Dan Beddoe, the Welsh-American tenor, just arrived in New York after a year's absence abroad, will be under the Johnston management this season.

Letters at The Musical Courier Offices.

There is a letter at these offices addressed to Miss Marie Maurer.

WANTED

HARP TEACHER WANTED—A pupil who has taken up the elementary instruction on the harp now desires to perfect his studies by taking lessons with some prominent New York teacher. Will take three lessons per week, and is willing to pay a fair rate for tuition. A teacher of some reputation is desired. Address "HARP-IST," care of MUSICAL COURIER.

TO LET

CARNEGIE HALL—Large studio with reception room and attendance. Sublet part, whole days or evenings. Address "B. F.," care of MUSICAL COURIER.

**Robert Stuart Pigott**

Reader and Singer; Teacher of Speaking and Singing
133 West 56th Street
New York City
Telephone, Columbus 6253

**BONCI**

SAYS:
"MME. VALERI
is one of the very few teachers who really know how to place a voice."

(Signed) A. BONCI
The Rockingham, 1748 Broadway

CHICAGO MUSICAL COLLEGE

Founded 1867 Dr. F. ZINGFELD, President
46th YEAR

All Branches of **MUSIC**
School of Opera
School of Acting
School of Expression
Modern Languages

"It is a permanent educational institution, holding the same prominent position in music as the University of Chicago, the Art Institute, the Academy of Sciences and the Field Columbian Museum in their respective departments of educational labor."—Geo. P. Upton of the Chicago Tribune.

CATALOG MAILED FREE on request to
SECRETARY, Chicago Musical College,
624 So. Michigan Ave., Chicago.

**MARIE MIXER**

Mezzo-Contralto
Whistler
Interpreter of "Child Life in Song"
For Terms and Rates, POCONO PINES, PA.

DUNNING SYSTEM
OF IMPROVED MUSIC STUDY FOR BEGINNERS
Send for information and booklets of indorsements. Mrs. Carrie Louise Dunning, 11 West 36th St., New York City. Western address:

GAMBLE CONCERT PARTY

Now Booking Season 1912-13
CHARLES WILSON GAMBLE, Pilot East End, Pittsburgh, Pa.

NEW YORK SCHOOL OF MUSIC AND ARTS

55 West 97th Street
RALFE LEECH STERNER, Director

All branches of Music and the Arts taught by a celebrated faculty
DORMITORY IN THE SCHOOL
(With proper chaperonage for young ladies)

CONGRESS HOTEL AND ANNEX

CHICAGO, ILLS.

Largest floor space given up to public in any hotel of the world.

Magnificent Restaurant, Unsurpassed Cuisine.

CARL BERNTHALER

ORCHESTRA CONDUCTOR
In BERLIN SEASON 1912-1913

Clarence EIDAM Pianist
Ninth Floor, Auditorium Building - CHICAGO

Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte Macondi, Lucille Marcel, Caroline Mihr-Hardy
VOICE CULTURE, REPERTOIRE
430 West 57th St., Tel. 8041 Columbus New York

Mr. and Mrs. JOHN DENNIS

MEHAN
Fall Season Begins September 23
Tel., 5946 Columbus Suite 70, Carnegie Hall

MASON QUARTET

OF
CHARLESTON-ON-KANAWHA

WILLIAM MASON 1st Violin
HARRY BEKENSTEIN 2d Violin
RICHMOND HOUSTON Viola
WALTER BRAUER Cello

Address: **WILLIAM MASON**
Home Office: CHARLESTON-ON-KANAWHA, W. Va.
Eastern Office, care of ED. SCHUBERTH & CO.
11 East 22d Street New York City

GEORGIA ROSEN President, WALTER KELLER Director

SHERWOOD

Founded by Wm. H. Sherwood,
Suite 713, Fine Arts Bldg., Chicago.
Summer term begins June 24, 1912.

MUSIC
Faculty includes: Piano—Georgia Kober, Maurice Rosenfeld; Organ and theory—Walter Keller; Vocal—W. A. Willett; Violin—Bernhard Listemann. Public School Music, Dramatic Art, French.

SCHOOL L. F. BETCHELL Manager

THE Baldwin PIANO



"I Consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann
"A great Piano! It satisfies me completely." —Pugno
"A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY
MANUFACTURERS
214 W. FOURTH STREET, - CINCINNATI

N. Y. GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK
Empowered by law to confer Diplomas and the Degree of Doctor of Music.
DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction in all branches of music from first beginning to highest perfection.
Thirty-eight of the best known and experienced professors.
Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.
SEND FOR CATALOGUE
TERMS \$10 UP PER QUARTER

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

John B. Calvert, D.D., President 212 West 89th St., New York City

The Faculty and Examiners

H. Rawlins Baker	John Cornelius Griggs	Paul Savage
Mary Fidelia Burt	Leslie J. Hodgson	Henry Schradieck
Kate S. Chittenden	Gustav O. Hornberger	Harry Rowe Shelley
Mary L. Ditto	Sara Jernigan	Wm. F. Sherman
Geo. Coleman Gow	McCall Lanham	Katharine L. Taylor
Fannie O. Greene	Dan'l Gregory Mason	R. Huntington Woodman

27th SEASON

Send for circulars and catalogues

KATE S. CHITTENDEN, Dean



THE INDIANAPOLIS CONSERVATORY OF MUSIC

MUSIC, THE SPEECH ARTS, MODERN LANGUAGES



PIANO—Mr. Edgar M. Cawley, Mr. Carl Beutel, Miss Eugenie V. Scoble.
SINGING—Mr. Glenn O. Frier-mood, Mr. Wesley Howard, Mrs. Glenn O. Frier-mood.
VIOLIN—Mr. Gaylord Yost, Mrs. Ella Schroeder Yost, Mrs. Edgar M. Cawley.
SPEECH ARTS—Mrs. S. T. Heu-sed.

In addition to the above, are twenty-five teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies.
EDGAR M. CAWLEY, Director, 430 North Meridian Street
INDIANAPOLIS, IND.

AMERICAN CONSERVATORY
OF MUSIC OF THE CITY OF NEW YORK. CHARTERED BY BOARD OF REGENTS. 305 EAST 86th STREET, NEW YORK.
Emil Reil, Director. Faculty of Soloists. Instruction in all branches of music from beginning to artistic perfection. Grand Opera School with public pupils performances.
Prospectus sent on application.

Concert-Bureau EMIL GUTMANN

BERLIN—MUNICH

Letters: Berlin W. 35, Carlsbad 33. Telegrams: Konzertgutmann Berlin. Chief agents of nearly all known artists. Management of great music-festivals and of all kinds of concerts in all important towns of Europe. Organizing of concert tours in all European countries.

CONCERT DIRECTION HERMANN WOLFF

The World's Greatest Musical Bureau

GERMANY: BERLIN and FLOTTWELSTRASSE 1

Cable Address: Musikwolf, Berlin

Proprietor and Manager of the Philharmonic Concerts Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including d'Albert, Ysaie, Ansgore, Thibaud, Kreisler, Sembrich, Riser, Van Rooy, Hekking, Carreño and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

(Principal Agency for Music Teachers)

LEONARD Berlin, W.

Schilling St. 8

CONCERT DIRECTION

Representative of Emmy Destinn, Teresa Carreño, Joseph Loevinne, Brussels String Quartet, Oskar Fried, Gesellschaft der Musikfreunde, Stern'scher Gesang-verein and others.

Granberry Piano School

GEORGE FOLSOM GRANBERRY, Director.

Practical Training Courses for Teachers

Artistic Piano Playing

THE FAULTEN SYSTEM

Booklets—Carnegie Hall—New York

REINDAHL VIOLINS and BOWS

Violas and Cellos



Reindahl Grand Model, \$250.00

REINDAHL VIOLINS

USED AND ENDORSED BY

Bernard Littmann

Chas. Gregorowicz

Leonora Jackson

F. E. Halvorsen

Asel Steingard

S. M. Jacobson

Hugo Hermann

Arthur Hartmann

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in unison. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliancy, evenness, roughness, perfection, depth, richness, stopped fifth, thirds, octaves, clear harmonics, pure pizzicato tones, distinct arpeggios, distinct in shape, trill and staccato, and which quickly responsive to low-pressure from real pianissimo to fortissimo. If you have such a violin you may not be interested, but have not, you will be interested in a booklet—"An Artist's Touch"—which intelligently tells you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

KNUTE REINDAHL

Atelier, 318 Algonquin Bldg.

89 East Van Buren Street

CHICAGO, ILLINOIS, U. S. A.



A. B. CHASE PIANOS Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home

Factory at

NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL COURIER

BUSH & LANE PIANOS

A quality of Tone Which Will Please the Most Critical

A Piano Which Will Stand the Test of Years of Usage

Case Designs Which Are Original, Artistic and Beautiful



BUSH & LANE PIANO CO.
HOLLAND, MICH.

STERN'S CONSERVATORY of MUSIC

BERLIN S. W. 22a Bernburger Street (Philharmonie)

GREATEST CONSERVATORY IN EUROPE

FOUNDED 1850

1,350 PUPILS

130 TEACHERS

Royal Professor GUSTAV HOLLAENDER, Director

Conservatory. Development in all branches of music. Opera and Dramatic School. Complete training for the stage. Orchestra School (comprising all solo and orchestra instruments). Seminary: Special training for teachers.

Private and Ensemble Classes.

Principal Teachers: Piano—Professor MARTIN KRAUSE, Professor JAMES KWAST, EMMA KOCH, GEORG BERTRAM, THEODOR SCHOENBERGER, etc.

Singing—Frau Professor WICKLASS-KEMPNER, Frau Professor MATHILDE MALLINGER (Royal Chamber Singer), Frau EMMY RAABE-BURG, FRANCESCHINA PREVOSTI, NIKOLAUS ROTHMÜLLER, Royal Chamber Singer (Opera School), KARL MAYER, Royal Chamber Singer, EUGEN BRIEGER, etc.

Violin—Professor GUSTAV HOLLAENDER, ALEXANDER FIEDEMANN, SAM FRANKO, etc.

Theory and Composition—WILHELM KLATTE, ALEXANDER VON FIELTIZ, etc.

Send for illustrated catalogue and prospectus. Pupils received at any time.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Fifty-fifth Year, 1909-1910. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

Prospectus and List of Teachers From the Directorium

HAZELTON BROTHERS PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

APPEAL TO THE HIGHEST MUSICAL TASTE

Nos. 66 and 68 University Place

NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

Factories: { Park Avenue, Borough of Manhattan
Jackson Avenue, Borough of Queens
Ditmars Avenue, Borough of Queens
Riker Avenue, Borough of Queens } NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 HAMBURG

Warehouses: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London
Jungfernstieg 34, Hamburg, and
Koenigsplatzstrasse 6, Berlin

They are also sold by our accredited representatives in all principal cities all over the globe

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by:

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES: Leominster, Mass.

THE WORLD RENOWNED
SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

SOHMER & CO.

NEW YORK WAREROOMS:

315 FIFTH AVENUE
Corner 23d Street

Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Streets, New York
LONDON REPRESENTATIVE: KASTNER & CO., Ltd., 34 Margaret Street

